

FOR ANYTHING IN SHEET MUSIC, MUSIC BOOKS, OR MUSICAL MERCHANDISE, SEND
TO THE PUBLISHER OF "THE ETUDE."



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THE ETUDE.

PHILADELPHIA, PA., MAY, 1894.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,
1708 Chestnut St., Philadelphia, Pa.

Musical Items.

HOME.

There are reports that Theo. Thomas is to return to New York.

WM. H. SHERWOOD is to make a tour of the Pacific States during May.

A PLAN is formulating to put German opera on a permanent basis in New York. It is a worthy one.

PADEREWSKI begins his next American tour on Jan. 2, 1895. He expects to make it his last appearance in America.

A SUPPLEMENTARY opera season is to be given in N. Y., at which "Werther," "Mignon," and other operas will be given.

At a recent production in Boston of Bach's St. Matthew Passion the audience joined the chorus in singing some of the chorals.

THE AMERICAN rights of "Gabrielle," Patti's Opera by Pizzi, have been bought by Gustav Hinrichs. It will be heard in Phila., July 30.

The annual meeting of the M. T. N. A. will be held in Saratoga, July 2-5. The meeting promises to be a successful and interesting one.

A WAGNER festival of four performances was given in Philadelphia. The works included Die Walkure, Gotterdamerung, and Tannhauser.

MR. BEN DAVIES, an English tenor, is winning the praises of the critics for his artistic work. He is the latest of English oratorio singers to visit us.

THERE has been a dearth of piano recitals this season. Pachmann, Burmeister, and Slivinski being the only travelling artists before the public.

AMERICAN orchestra players may congratulate themselves on not being paid as their brethren in Prague are. \$20 a month is the munificent figure they receive.

A LATE invention is an aluminum finger board, fretted, lettered, and bearing position numbers. It is designed to aid students of the violin in acquiring accurate fingerings.

The production for the first time in America of Jules Massenet's "Werther," at Chicago, scored an immense success and established Massenet's position as a foremost living composer.

GEO. W. CHADWICK, the Boston composer, has been nominated by Dr. Dvorak as the winner of the \$300 prize offered by the National Conservatory for an original symphony.

A BILL has been introduced in the House of Representatives to incorporate an American College of Musicians. The object is to place a thorough musical education within the reach of students. The affairs of the College are to be administered by a registrar who will make Washington his headquarters.

THE music carried by Gilmore's Band on its tours requires 32 large cases, and weighs two tons. It is packed on shelves in 28 sections of eight rows each. The catalogue of the band calls for 3068 separate pieces, of which about 50 were composed by Gilmore himself, and as many more composed or arranged by D. W. Reeves, who succeeded Gilmore as director of the band. The office of librarian is not a sinecure. Each piece is arranged with parts for 100 instruments, and it is the librarian's duty to have every piece and every part ready to produce at a moment's notice.

DENMARK refuses to adopt the international copy-right.

LEONCAGLIOLO's "I Medici" has had great success in Berlin.

THE Wagner Society of England now numbers 202 members.

THE remains of Hans von Bülow were cremated March 29, at Hamburg.

A RECENT operatic performance at La Scala was stopped by a dissatisfied audience.

THE Vienna Conservatory registered 860 pupils last year, 130 of whom were foreigners.

A MUSICAL paper devoted to the translation and harmonization of plain song is announced in Aイン.

BREITKOPF & HÄRTEL announce the publication of Queen Elizabeth's "Virginal Book," with the six-lined staff.

A HYMN to Apollo, reported to have been buried 2000 years, was recently sung in Athens. It is said to be very beautiful.

It is rumored that this summer's Bayreuth performances will be the last for several years. Richter is to conduct several works.

SIR ROBERT SCOTT, an author, composer and professor of music in the University of Dublin, died in that city at the age of 68 years.

MANUEL GARCIA, the veteran singing teacher, lately celebrated his ninetieth birthday and was presented with a silver tea and coffee service.

THE news is cabled that Anton Rubinstein has retired to private life. He is 64 years old. This precludes his being heard in America again.

THE Musical Times rather sarcastically alludes to Wagner's Operas as reminding it of "little book, What to Eat, Drink, and Avoid."

SAINT SAENS has added astronomy to his list of accomplishments, having contributed two letters on an astronomical problem to the Paris astronomical society.

MR. GEO. HIRSCHELL, familiar to Americans as a harpone soloist, is writing an opera of which U. S. Gilbert is the librettist. As he is a scholarly musician something first class may be expected.

THEA is in successful operation in London, a college of music founded and directed by an American. It is called the Central College of Music, and includes all branches of musical and related art in its curriculum.

A JINA MS. of XIV century music, now in the University of Jena is bound in white leather, XVI century style, with the original chain for fastening to the desk still remaining. Most of the songs are by Heinrich, Meissen, Conrad, of Wurzburg, and others. The first leaves of the volume are lost.

The following bit of gossip concerning Wagner and Richter in London in 1877 is interesting. They came over as conductor and assistant conductor of the Wagner festival.

The public soon severely criticized Wagner for his inefficiency and caused Richter to be installed as conductor, while Wagner contented himself with sitting in a chair in front of the band. As a result the Richter concerts which have since been so successful, were founded.

A SUGGESTION.

BY C. F. STAYNER.

The following suggestion may not be new to the readers of THE ETUDE; but it is one which should have special consideration: A suggestion is of value to the individual in proportion to the use he or she makes of it. Many of the suggestions in THE ETUDE are of immense practical value to those who will put them into practice, and let me add that it is not necessary to have had unusual advantage in order to profit by such suggestions. A teacher who has but a meager understanding of music, can, through doing his best toward putting into practice these suggestions, get results that will convince him that there is very much to be gained in this way. Each effort put forth in trying to practically work out a principle suggested, makes us more capable of working and of getting good results.

To those who may think that *they* cannot work in this way, I would say that there is not anything that will give you more satisfaction than to prove for yourselves, by constantly trying, that you were mistaken. You can think for yourselves, study, practise and accomplish much, whether you have the assistance of a teacher or not. Is it not better for us to grow as the oak, rather than as the mistletoe?

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All that we have said in our announcements of the companion books (Vols. I and 2 for High Voice) applies with equal force to this collection of songs for low voices, a continuation of the series. In a volume of 162 pages, printed from new plates, engraved expressly for this work, on fine-toned paper. The cover contains a correct and finely executed portrait of Stephen Adams. Musicians will appreciate the fine paper, exact engraving, and substantial binding (two styles—paper and half cloth) of this book.

CONTENTS.

Bells (The) of St. Mary's	Rodney
Boat (The) Matte	Rodney
Brave (The) Light	Rodney
Cherotte	Rodney
Child (A) A Story	Rodney
Clang (The) of the Hammer	Rodney
Deep in the Mine	Jude
Depth (The) Depths of the Sea	Rodney
Fiddle and I	Goodier
For a Dream's Sake	Cowen
Forge (The)	Watson
Gate (The) of Heaven	Moor
Golden Harvest	Moor
I Told You So	Mora
Kings (The) of Love	Reiner
Loyal Death	Jude
Mighty (The) Deep	Rodney
Moss (The)	Adams
Our Way	Moor
On the Deep	Lohr
Outpost (The)	Pinner
O'er the Hills	Watson
Promise (The) of Years	Rodney
Soldier's (The) Dream	Rodney
Soul (The) of Heaven	Adams
They All Love Jack	Rodney
They King	Rodney
Toreador (The)	Moor
When the Flowers Fall	Moor
When the Lights are Low	Lane
Wonders (The) of the Deep	Jude
Your Hand in Mine	Rodney

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POPULAR ENGLISH SONGS AND BALLADS

FOR HIGH VOICE.

VOL. 2.

England has long been noted for her songs and ballads. This may be accounted for in the fact that the list of her composers embraces such foreign names as Pinetti, Testi, Gounod, Tonres, Denza, Matte, and Jorden; that the best writers of the day have had their chief application in the display of their talents to English people, who have resided in the capital city, London. Their association with such writers as Cowen, Adams, Watson, Jude, Thomas, Hinde, Temple, and Molley—composers of English birth—but whose names are more or less unknown in America, and yet have won European nations and producing the immensely popular songs of the present time. The two volumes for high voice—intended for Sopranos and Tenors—contain the choicest of the songs of England, and it is difficult to conceive of better collections either for attractiveness of character or variety of subjects.

Popular English Songs and Ballads for High Voice, Vol. 2, contains 162 pages, printed from new plates, engraved expressly for this work, on fine-toned paper. The cover contains a correct and finely executed portrait of Ciro Pinetti. Vol. 2 is a fit companion to Vol. 1—and those who like the latter will want the former. Bound in two styles—paper and half cloth.

CONTENTS.

Absent Yet Present	White
Across the Stream	Watson
All in a Garden Fair	Watson
All in a Year's Time	Pinner
Answer Me Not	Brooks
Ask Nothing More	Mozart
Autumn (An) Story	Kellic
Baby (The) Mine	Molley
Call Me Back	Denza
Dream Stand	Gounod
Drum (The) Not to Leave Thee	Pinetti
Eternal Rest	Lohr
Ever Dear	Trotter
God (The) Shepherd	Iron
Home, Dearie Home	Molley
In Sweet September	Temple
King (The) of the Byle	Lohr
Love's Proving	Moor
Margarita	Lohr
No Love for Me	Trotter
One Morning, Oh! So Early	Thom
Pardon...	Pinetti
Parted...	White
Sail (The) Bid Farewell	Hindemith
Saved by a Child	Reinhardt
Summer (A) Night	Thom
Sweet (The) Bell	Thom
Tell Her I Love Her So	Dear
Watching the Embers	Deems
Were I the River	Pinsu
Yesterday, To-day, and Forever	Matto

Contents of English Songs and Ballads, for Low Voice, Vol. II, and for High Voice, Vol. I, sent on application.

THEO. PRESSER,
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THE NEW TEACHING AND THE PHILADELPHIA SUMMER MUSIC SCHOOL.

The "New Teaching" teaches what to do, how to do it, and places the pupil in possession of the whys and whereforens in a way that forces him into its perfect doing, "in spite of himself," as it were. Every effect produced by artists is teachable. There will be a Faculty of teachers at this summer school, which can do all of this, and put the subject matter in hand so clearly that the students, especially those who take private lessons, can in turn teach it all to their own pupils, as far as they find them sufficiently advanced for their execution.

Not only in "Touch and Technic," but in several other important subjects necessary to the first-class teacher, will the students of this summer school be grounded. It is a "working knowledge," that will be given. The different touch effects, such as melody, neutral, singing, flute-like, pungent, and the several chord touches, octave touches, bravura effects, pedal effects, and its artistic uses. Phrasing and expression, and how to teach them. Ways of meeting the numerous difficulties that come up in the teacher's daily work will be discussed, and help given.

The lectures will be, first of all, practical and helpful. They will give the teacher a broader outlook upon musical art and the best ways of teaching it. The aim of the management and his assistants is to give a fund of workable, everyday ideas which the students in attendance can take away with them and use successfully in their own teaching. Not a mass of vague theories, but actual, workable, and practical ways of doing, that they themselves can apply in their own work, both as teachers and performers.

Teachers and advanced pupils who expect to attend, will do well to make a note of the things upon which they wish information. Each can feel assured that there will be many others who will be interested in the same subject. In answering these questions before the class, the names of those seeking information will not be given.

One of the most valuable subjects taught, will be how to conduct weekly classes of private pupils, so as to give them conservatory advantages. Work for such classes will be marked out and explained, and the teacher put into possession of the knowledge for the best ways of conducting them. This feature will be of great advantage in securing the confidence and good will of the pupils and patrons of the teachers who take this course. Parents like to feel that their children are securing the best instruction, and through such means teachers can build up better and larger classes. An advantage that teachers will appreciate, is the fact that they will be considered by their communities as progressive enough to spend their vacation in the acquirement of the newest and best methods. This will greatly add to their popularity, and as greatly help in enlarging their classes, both in numbers and quality.

About 90 per cent. of music pupils are school-girls. So much time is absorbed in drumming into their heads a feeling for time that the average teacher cannot free himself from the idea that strict time must never be lost sight of. No more it must—in learning; but once the feeling cultivated we have to learn next to deliberately play out of time, for without this there is no expression, no phrasing, no accentuation even, possible. Of course the extent to which this exaggeration must be carried varies considerably according to the style of the particular piece as well as according to the size of the room; but to believe, as some do, that a Mozart Sonata or a Bach Fugue should be played with mechanical regularity is to believe that neither Mozart nor Bach were human beings like ourselves. As a matter of fact it is authentically recorded that Mozart used a very free and bold *rubato* in playing, and certainly no performer of any eminence in modern times has done otherwise. Nationality, temperament and personal taste and feeling—these are the usual controlling influences in exaggeration, but a competent teacher should know how to advise and in-

struct his pupils in the mechanism of expression, and not think that he has done his whole duty in urging them to observe "strict time."—*Fred'k Corder*.

THE NEXT MEETING OF THE M. T. N. A.

The next meeting of the Music Teachers' National Association has been called for the first week of July, to be held at Saratoga, with headquarters for all visitors at Congress Hall. All meetings will be held in the ballroom of that famous hotel, which seats over 800 people. There will be a grand reunion of all on Monday, July 2, with souvenir badges, and special exercises for the occasion. On Wednesday a large banquet will be given, and on Friday an excursion to the beautiful Saratoga Lake, with appropriate features accompanying.

Only superior essays and concerts will be given, and gold and silver medals will be offered for the best and second best essays on, "How best to Study the Pianoforte," and "How best to Study Singing," competition for which is open to all. The winners will be invited to read their essays before the meeting.

The sessions will be short and bright, with ample time for business, although the social feature will be especially fostered, and arrangements are being made to entertain all visitors in a delightful way. The place selected for the meeting is an attraction in itself, and while many members of the M. T. N. A. have, no doubt, visited it often, there will be some who know the famous resort from hearsay only, and to such it will be an additional inducement to attend.

The programme will be issued shortly, and can be obtained by writing to the President, E. M. Bowman, Steinway Hall, New York City.

From what is said above, our readers will see that the managers are doing everything possible to make the meeting an interesting one, musically as well as socially, and we hope many will attend—coming to have a good time, and to go home taking with them revived and increased interest in the fraternity, thus giving new prosperity to the Association.

STROLEY CIRCUS MUSIC.—Renz, senior (of "Circus Renz" fame), was, during his whole life, so engrossed in his circus that other entertainments possessed no interest for him. One evening, however, his friends succeeded, after much effort, in dragging him into the Berlin opera-house, "Le Prophete" being the work performed. When the opera was concluded, Renz hastened back to his circens, where the performance was in progress. Just then appeared before the audience a grand procession in pantomime, which the orchestra accompanied with the March from "Le Prophete," which Renz had just heard for the first time in the opera-house. Highly enraged, he rushed to the conductor of the orchestra. "Sir, what does this mean? Why do you not guard your music better?" he demanded. "I really do not understand you," faltered the astonished conductor. "Then I want to inform you that our music is being stolen from us. A half hour ago, I heard in the opera house the piece which you have just played. If that occurs again, I shall one Hiltzen (the opera manager) and discharge you." The conductor was silent. He was well aware that his aged chief was not only very unmusical, but also that he could brook no contradiction.

A SOUND PROOF ROOM.—A correspondent of *Engineering*, London, January 26, in answer to an inquiry regarding the best method of making a perfectly sound-proof music-room, says that it is not difficult to make such a room if proper provision is made in the course of building, but to make a room sound-proof in a house that is already built is an expensive matter. The floor must be lifted and filled in with silicate cotton, while on top of each joist a strip of hair felt must be laid before nailing down the floor. The walls must be shodded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicate cotton before replastering. The ceiling must be treated in like manner. If there is a fireplace it must be filled with shavings or cut paper.

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The name of the competing editions of Chopin's works is legion. Many of those editions are incomplete in one way or another; few can claim the proud distinction of being (even as far as they go) truly faithful transcripts of the great musician's original conceptions and intentions. The present edition, however, is a notable exception. It is based especially after the lapse of nearly half a century, to become not only vague, but tinged to a greater or lesser degree by individual temperament and bias. Further information gathered at second hand has led me to the conclusion that it is the author of the present edition's own words and writings. Even Klundt, whose Chopin edition is so justly praised, never heard Chopin play at all; he could not drink at his piano, nor did he ever play it himself. The author of the present edition, on the other hand, was a pupil of Chopin's, and, though not possessed of a personality so puissant as might perchance lead him, however unconsciously, to obscure by any veil of individualism the original lustre of Chopin's genius, there is no reason to doubt that his edition is the best. It is a clear, logical, and comprehensive edition of Chopin's works, and on the basis of its contents, an inducement which a correct fingering exercises on phrasing and general expression.

In consideration of these popular advantages, the Mikuli edition has been adopted in leading European conservatories. United with all the well-known excellencies wherein Schirmer's Library stands preeminent, it may be confidently asserted that this new and edition of Chopin's works will be in demand, and will merit the attention of all. And nevertheless, it is furnished at a lower price than any foreign edition. The poetic biographical sketch of Chopin by Philip Hale (in Vol. 27), a charming introduction to the series, further volumes of which will soon appear.

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BY

GRACE S. DUFF.

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A well-defined and powerful trend in modern educational progress is the endeavor to render methods of teaching more attractive, especially to the very young. In this direction, the study of musical fundamentals lies in a fashion so simplified, i.e., stripped of abstract reasoning, as to appeal directly and forcibly to a child's intelligence. Instruction is combined with amusement; the young mind is interested, and the teacher need not necessarily regard the substance of information conveyed in so agreeable a form.

In her preface the authoress states that this little work has grown out of the desire to teach the elements of music, and the rudiments of harmony. Developing this statement, we obtain the wise old saying: *Experiencia docet;* and it really seems as if Miss Duff's experience with children had taught her to make a truly and characteristically forcible, simple, and direct method of music-teaching, the little stumbling-blocks, —a method, too, which possesses the additional advantage of being adapted either for classes or for individual pupils.

The book contains a symphony of natural sounds and colors, the major scales, beginning with Major C, and aptly introduced as "families" of tones—frolicsome children, kept in order by the head of each family, for C, D, and the rest. The *major* sequence is introduced by the author in the structure of the scales, which are illustrated by pretty wood-cuts; and the several stops are explained in an easy, conversational tone, the language never rising above childhood's level. The minor scales, the modes, the chords, the inversions, the Minor and friends, these family-heads are introduced to us as poor widowed relatives of the several Majors, their sorrowful estate furnishing a strong contrast to the happy condition of the pupils who are thus step by step, up to simple triads and their inversions.

Teachers of small children will find this an interesting booklet, whose value is enhanced by the numerous original wood-cuts and bold, clear type.

For Sale by all Music Dealers.

The Monthly Bulletins issued by G. Schirmer are invaluable to all interested in Music. Will be sent free to any address.

TOUCH AND THE PEDALS.

BY W. J. HENDERSON.

A WRITER in the *Musical Courier* tells of a Chinaman's description of the piano. He described it as a four-legged beast which the Europeans make to sing at will. The manner of playing, as it appeared to the eyes of the wondering celestial, was picturesque. A person, often a feeble young girl, sat down before the beast; struck its white and black teeth and trod upon its tail, whereupon it sang more loudly and sweetly than the birds. I am glad that the singing of the beast impressed the Chinese in that way. It has often seemed to me that the treading upon the tail was taken literally, and that the poor beast was screaming with pain. What the Chinaman took for the animal's tail, was nothing more or less than the pedals, and these, indeed, are often trodden upon without mercy or judgment.

The history of the pedals of the piano ought to be written by some patient and trustworthy deliver into mines of information. It would be quite as interesting and instructive as the history of musical ornament, which has been so admirably handled by Edward Dannreuther, and one or two others. Of course clavichords were without pedals. The player could enlarge the volume of tone slightly by increasing the finger pressure. Indeed, owing to the direct communication of finger-torch to the strings of the instrument, a considerable—though necessarily limited range—of dynamics was possible. I have had the good fortune, through the kindness of the excellent Morris Steinert, to be able to experiment on good clavichords, and I speak therefore from experience.

In the Ruckers harpsichords there was an attempt to reach some of the effects now attained by pedals. This attempt consisted of adding to each pair of strings tuned in unison, a third of shorter length and finer wire tensioned an octave higher. This somewhat increased the power and brilliancy of the tone. There was a second key-board and stops which controlled the action of the jacks on the strings. To be sure these contrivances produced a very limited variety of effects. I have tried them on a fine harpsichord of the Mozart period in Mr. Steinert's collection, and can testify that nothing is obtained save a moderate increase of tone, and such richness as comes from larger sonority. The stops employed in the harpsichord were put out of date by the introduction of pedals, which were invented, according to Mac (in "Musick's Monummt"), by John Haydn, in 1670. Zimpre, who built in 1766, and later, had stops near the player's left hand to raise the dampers. Stein and some other Germans, borrowed from the organ the idea of a lever to be pressed by the knee. But the real piano and forte pedals were patented by John Broadwood in 1788.

Naturally, pianists soon began to make use of the new pedals, and in Beethoven's piano concerto in C, and the sonatas op. 101 (Hammer-Klavin), 106, 109, 110, and 111, we find explicit directions for their use. The soft pedal, as it is popularly called, was extensively used by the classic players, but it remained for Chopin to show how both pedals could be employed alternately, or in combination for the production of the most beautiful effects of tone-color. Liszt, of course, added greatly to our knowledge of this department of technique, as he did to that of all others.

It is easy to perceive that the tendency to use the pedals for obtaining only dynamic gradations is due to a survival of traditions associated with the old pedals and older stops of the harpsichord, which were capable of no other effects. But I think it is entirely unnecessary to tell any modern teacher that the great masters of piano playing do not use the pedals simply to increase or diminish the loudness of the tone. It is true that one cannot make a piano speak as loudly with the soft pedal as on with it off; but I am very doubtful as to whether the power of the tone is increased by the use of the so-called loud pedal. The volume of tone is enlarged by the letting loose of all the sympathetic vibrations, and the ear being crowded with simultaneous sounds gets the impression of loudness. But the truly great artist never uses the pedals for any other purpose

than the production of variety in tone-color. As I have already said, Chopin showed us how to do this; but Liszt explored another resource of piano-playing which gives myriads of new results. I refer to the varieties of touch. By combining the manners of pedalling explained by Chopin, with the manners of touch revealed by Liszt, we arrive at a host of novel and beautiful effects, wholly unknown to the players of the classic era.

It is my purpose, at this time, simply to call the attention of teachers to the need of systematic instruction in this art of pedalling, and its union with the resources of touch. Even the great master, Rubinstein, has said that he does not think we have yet learned how to exhaust the possibilities of the pedal. It is only lately that any attempts have been made to systematize our knowledge on this subject. For the most part, the pianist has to find out for himself, the possibilities of the pedals, and nine times out of ten when he has learned how to produce some extraordinary effect, he prefers to keep the knowledge to himself, so that no other pianist may learn how to do the same thing. I remember that when Anton Seidl was illustrating Mr. Krebs' lectures on Wagner, he used to reproduce in a most remarkable way, the sustained horn tones in the "Tristan" motive as announced just before Tristan's entrance. Mr. Seidl is not a pianist, but he always smiled and changed the subject when asked how he did that.

I recently, however, ran across a book which opens up this subject of pedalling in a most instructive manner. It is called "The Pedals of the Pianoforte," by Hans Schmitt, and contains the substance of four lectures delivered at the Vienna Conservatory of Music. In this book a systematic attempt is made to tell what effects the pedals are capable of, and how they are to be produced. Many valuable examples are given from well-known compositions, and occasionally we are told how some great pianist has produced certain beautiful results. It seems to me that every teacher of piano-playing ought to study Herr Schmitt's book. But I do not think he ought to stop there, for admirable as this book is, it does not exhaust the subject. It certainly does give all necessary information about the use of the pedals alone; but it does not cover the possibilities of the combination of the different kinds of pedalling with the different kinds of touch.

Here, then, is a subject for original research. The thoughtful teacher can find employment for many of his leisure hours in experimenting on touch and pedal combinations, and noting the results. When he has elaborated a system—and I see no reason why he should not do this—he can write a volume supplementary to Herr Schmitt's. Such a volume would be of incalculable benefit to both students and teachers.

THE REPRODUCTION OF APOLLO'S HYMN.—The keenest interest has been manifested throughout Europe over reports of the reproduction of Apollo's Hymn in Athens recently. Making due allowance for sentimental enthusiasm over the resurrection of the music which has been buried 2000 years, all accounts agree in ascribing the highest musical merit to the composition. One correspondent declares that every one present was ravished by the charm of the music, with its mingled originality, simplicity, and grandeur. The hymn occupied a quarter of an hour in rendering. It was sung by a choir with piano accompaniment. The King was quite overcome with emotion and requested a repetition. This is by no means the first musical treasure of the ancient Greeks which has been brought to light and translated. There are the music of the first Pythian ode of Pindar, two hymns of Dionysos to Calliope and Apollo, and a hymn by Mesomedes. None of these is particularly enchanting to modern ears. Apollo's Hymn is, however, much more grand and majestic in its melody. There is one part only, the Greeks not employing harmony or part singing. They had seven modes, whereas modern music has only two, major and minor. Apollo's Hymn is of the Dorian mode, which is described as dignified, severe, and grave, a sort of Gregorian chant. It will be published in Paris shortly.

Valuable Book for the Student.

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By F. C. WADE.

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REMINISOENCES OF MY TEACHING DAYS.

I must have been what Mr. Van Cleve would style a "musical crank," for I imagined that as soon as my career as a teacher was entered upon the whole army of young musical students would arise and call me blessed; I should lead them by such sunny paths to well-springs of musical knowledge. Alas! I failed to realize that the same landscape seen through different eyes may be either a "perfect picture," or "that tiresome old view." One of my first pupils was a bright little girl of some ten or eleven summers. She "adored" music, if her mother was to be considered a judge, and I fully believed she would likewise adore practice; but not so easily were my dreams to be fulfilled. Her lesson was arranged for the most desirable morning hour, but in spite of all attempts to the contrary, her attention would wander to almost any other subject than the one in hand.

"Oh dear!" she exclaimed one day, "I'm sick and tired of being told to practise! Music ought to be made so one could learn it without so much work."

"But my dear," I remonstrated, "nothing worth having is to be obtained without work. Think of Beethoven; of the music he wrote that can never die, and then think how he was often compelled to leave his bed sadly against his will, and even whipped to make him practise. Of course he suffered then, but now his name is a household word. The grandeur of his music sways—"

"Did you say he was whipped often?" my pupil interrupted.

"Yes, frequently, I believe."

"To make him practise?"

"Yes."

"And that's his picture?" pointing to one reposing on an easel hard by.

"Yes," I replied once more, and was about to launch forth into a panegyric upon his marvelous acquirements, when she continued, ignoring my wise remarks, but still gazing thickly at the face of the master:

"I'm so glad you told me, for I've often wondered what made him look so cross, and now I know; 'twas because they whipped him, and I'm sure," she was becoming excited with her theme, "yes, I'm certain in that sonata you played for mamma, where the bass is just like thunder tearing all up and down the clouds, I know when he wrote that he was thinking of the people who punished him, and wishing he could just get hold of 'em and grind 'em to powder."

And this was her idea of a Beethoven! For a moment I was really disconcerted; but remembering that a mind capable of grasping any decided impression with such speed and certainty must also be fitted to appreciate the beauties of music when study had lightened the dark places, I took heart and went to work once more.

A way out of the difficulty soon suggested itself. I asked her if she would promise to play each period of her lesson through carefully three times at each practice hour, which with her came at nine in the morning and two in the afternoon. She readily agreed to do this and kept her word. I was surprised to hear her mother say when she brought the little one for her next lesson:

"I don't know what's happened to Marjorie; I haven't had to tell her to practise once this week, and she's worked a good two hours and a half every day without even looking at the clock."

* * * * *

The average parent impressed me from the first as being the natural enemy of the music teacher, and when an unusually volatile mother appeared with a sleepy looking boy or girl, whose stupidity could not be doubted, I felt certain she would declare the child a musical "phenomenon," and expect me to start him out as a concert artist the next season.

A vision of a young lady who called with "Old Black Joe," and "Come back to Erin," with variations—some of them not to be found on the printed page—passes before me in vivid contrast to the quiet little Miss with the wistful blue eyes, who, in visible fear and trembling, played a Chopin nocturne in a way that brought its beauties before one in the most irresistible fashion, then

asked so demurely if I supposed she ever could learn to play. She is a noted pianist now, while the other one is, fancy, still playing "Old Black Joe."

Then the little boy whose one ambition was to become a butcher. He could only be induced to practise with the promise that I would intercede for him with his parents, if he still distill to devote himself to music when the end of the year should come; but he must do his best if he would win my assistance. I was never called upon to talk his people over, for he became interested almost from the moment he fancied he might give it up if he chose.

Each pupil has his separate individuality; each parent his ardent hopes of accomplishing wonders, sometimes with most wretched material; and the teacher who would succeed, must be proficient, not only in music, but in the study of human nature as well; that he may determine the best course to pursue with each pupil, then having decided, do his duty, and leave the result in the hands of Providence.

ERATO.

THE ROMANCE OF CELEBRATED PIECES.

THE MOONLIGHT SONATA.

GOUNOD is said to have said that the true composer, when a "great thought strikes along the brain and flushes all the cheek," is conscious that the smile of the Deity is beaming upon him.

The idea of a masterpiece, presenting with inspiration from the first bar to the last, would almost persuade one to receive it as glorious fact. Singularly enough, however, Beethoven is represented to have expressed amprise that this sonata made so deep an impression upon the public, and allowed his decided preference for the one in F sharp minor, op. 78. Certain it is that he was fond of playing the latter.

The so-called "Moonlight Sonata" is almost as thickly encrusted with mythical narratives as a bottle of "47" port with cobwebs—narratives which do more credit, however, to the imagination than the veracity of their originators.

Probably the most dramatic—if not the most bare-faced—of these impositions upon the credibility of musical human nature is a story printed some years ago, which describes the mighty man Beethoven walking, with his noble head held high, in the deep thought one beautiful moonlit night, through a stormy and devious street of Vienna. Suddenly, his companion, who is arrested in front of a poor tenement by the feeble tinkling of a timeworn harpsichord issuing from a room on the ground floor. But, although the voice of the battered chattel of an instrument was weak and quavering with age and infirmities, the hands that awoke the echoes in its dusty recesses were those of one in whose Beethoven's keen perception recognized a fellow-member—albeit a humble one—of the Universal Brotherhood of Music.

The door of the house standing slightly ajar, Beethoven walked unceremoniously into a small and poorly-furnished apartment, in which, listening to the music the sweet-faced Fräulein was coaxing from the wire-fried old piano-music case, were some three or four persons of various ages, with the sweet content of the satisfied music-lover printed on their faces.

Without manifesting displeasure or embarrassment at the advent of the grave-looking, shabbily attired intruder, Gretchen played calmly on to the end of a Mzartean Andante, upon which the stranger spoke a few kindly words in praise of the taste and skill displayed, and the little company begged of their somewhat uncouth-looking visitor to favor them with some music himself.

The "only Beethoven," now in an unusually gracious mood, sat down and ran his fingers over the worn and yellow keys, and soon there was such music issuing from the venerable instrument as had never been galvanized out of it before. When at length a pause occurred in the superhuman improvisation, one of the party, a man of mild and benevolent aspect, wiped the dewdrops of emotion from his eyes, ventured a query of the player, "Who in Heaven's name is this wonder?" The player, unassisted by a master of masters, played softly the opening bars of his Symphony in F (then recently produced), and paused.

As may be imagined, the effect upon the little gathering was more than electrical; all crowded around the ancient harpsichord to gaze with reverential awe upon the wonderful being who had, even then, come to be regarded as one of the mighty "Masters in Music."

At this moment, the one candle, which had long been giving signs of approaching dissolution, indulged in a final flare-up, and expired. The venerable individual who had previously addressed the master now advanced to the window, and opening wide the shutters, let a flood of moonlight pour into the room.—Keyboard.

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FLOTSAM AND JETSAM.

The question as to whether American students should go abroad for study is still a vexed one. Much, pro and con, has been written about it. It may be viewed from so many standpoints, and the personal relationship of the writer, whoever he may be, to it, has so much bearing upon the value of his opinion that it promises to remain an unsettled problem for some time.

There come to the surface, however, occasional items of interest, which do much to decide individuals as to what is for their best interests. The following excerpts from letters by Fannie Edgar Thomas to the *Musical Courier*, from Paris, will be of great interest and help to intending students abroad. She quotes Mrs. Marsick, professor of violin at the Conservatory of Paris:—

"I feel intensely attracted toward America artistically. Never in the history of nations has there been a record of such prodigious, progressive enterprise, and at the same time a temperament endowed with such rich artistic material as is in America. She has no conception of this latent power herself. We older contrive to see it for her."

"I have studied with deep interest our American pupils here. They are wholly different and much more susceptible musically than the English."

"American are endowed with temperament, with rare intelligence, a grasp of comprehension, and are quickly susceptible to instruction. They yield immensely to training. I feel I can do anything with them, but they are sadly crippled in two ways:—

"First, they lack the musical spirit that comes from reading, thinking, talking music. They have not pride in art or respect for it. They do not feel its importance. They have no standards as to what is good and bad. They are starved and consequently stunted and deformed, but the physique is there. They do not breath musical air; they take it as we do our liquors and medicines, and alas! many of the doses are of inferior quality."

"Second, they lack correct primary musical instruction. Their training seems to begin on top, at the end, in the middle. They build on air, and the structure is forever toppling. Great talent is being laid waste, great genius being suppressed, for the need of primary instruction. Music must begin with the children. American teaching seems to begin with grown up people and advanced work. No trade or profession is thus prepared for."

Foreign criticisms on American musical training are not always to be commended for their accuracy, but here is one to the point. There is a "lack of the musical spirit that comes from reading, thinking, and talking music."

Many teachers who read these lines will remember many instances in their own experience when this lack has been a fatal barrier in the way of progress. And, dare I say it, some who also read these lines will feel in their own consciousness, this lack. Then, again, we are all too familiar with "beginning on top to train." We have all lamented the lack of perseverance and conscientious, patient foundation building that prepares for higher work. Pages might be written concerning this serious drawback to musical progress in America.

Our pupils must be church or operatic singers, organists or teachers in a year. Such things as a careful laying of preparatory foundation, a deliberate and exhaustive development of details, or sweeping out to acquire breadth of culture, are not included in the plans of too many ambitious students.

But it will not always be so; the signs of promise are in the musical sky and the indications of better things can be seen on every hand.

"What you need is national music endowment. You need music schools supported by the Government for your infants. Your music shall be absorbed with the first breath and food. The best musical training on earth is here in France—the mairrise, the solfège, the Conservatoire. It is ten times as good as in Berlin. English training is not much better than American. Solfège is the basis of musicianly training. It is the technique of music, to be conquered in childhood—the reading, spelling, notation intervals, rhythm, harmony principles, etc."

We do need official recognition of the value of music study. The proper teaching of solfège to children is the basis for musical training. The development of the ear in acuteness and correctness of musical hearing, as well as the development of musical concepts; the ability to hear, understand and discriminate even in the child are necessities of musical training, and these must be begun in childhood.

Our difficulty is too much struggling to demonstrate "my method" as the best, yea, the only sure thing.

"Unless endowed symmetrically, one should not make a life-work of music. It is no use starting upon a career with but one or two of the many gifts necessary to success. One highly endowed musically may fail through misconduct. Another by lack of application. Art is a complete circumstance. One must read, study, think, work, behave."

"As to practice, it is quality, not quantity, that makes profitable practice. It depends on natural endowment and preparation. I seldom practised more than three hours a day. Some can study profitably through fire and six. Much of my thought was given to the analysis of motion."

In keeping with the opening paragraph is our close. If the question as to whether American students should go abroad for study is a vexed one, the subject for discussion presented in M. Marsick's concluding paragraph is still more so. Will women ever excel in art? Now rises the din of discussion. Very earnest are the advocates on either side; many arguments do they present to prove their various contentions. Much ink and good breath are used in the vain effort to settle the dispute. Meanwhile earnest, painstaking, indomitable teachers, writers, composers, players, singers, both men and women, go on doing good, great good, to musical life; uplifting and progressing the art and science of music today while our disputants are doing—what?

"No, women in general will never excel in art, no matter what changes as to opportunity the world may offer them. They are not sensible enough. Dress, vanity, adulation, beauty, money of all, sediment, prevent. They are born to love and marry. They cannot sacrifice what is necessary for real art. Yes, it is a question of brain. Were the brain so constituted the instincts would accompany."

Let me close with a question which may be answered. Why not let questions which do not bear upon the actual good of musical life settle themselves as they eventually will do, and devote our energies to much needed reforms and questions of immediate and lasting benefit?

A. L. MANCHESTER.

A PLEA FOR OUTSIDE STUDIES.

BY THALEON BLAKE.

The greatest aid to a professional musician, outside of his art, is a college education, or its equivalent in private study.

The cultured and refined gentleman—the scholarly musician, is, happily, multiplying of late years, since musicians have learned to their advantage, that the well-balanced brain must needs have had other training than art alone.

It musicians wish a higher recognition of their profession,—if they desire to rank in influence and prestige with the physician, the lawyer, or the divine, they must become their equal educationally. A man thoroughly posted on musical matters, but uncoined in his speech, or boorish in his manners, is a decided bore, to say the least, to those with whom he comes in contact. No one can excuse a neglected education, for, "where there is a will, there is a way."

The successful lawyer or scientist who is learned in his specialty is, almost without an exception, a well informed man along many other lines of mental activity. Musicians will not likely entertain the idea that they cannot do well as if they try.

No one conversant with these matters but will know that mastery of any of the "learned" vocations demand the labor of a lifetime. The accomplishments of such men have been acquired at odd moments, or in the few regular hours spared daily from their professional labor. An hour or two given daily to studies not directly allied to art, though often a task at first, become, when persevered in, a pleasure, as new fields of thought are reached in which the mind can wander, and feed on the hidden sweets of new truths. A change of employment is, besides, beneficial to the brain, which thus rests when wearied by long application to other subjects.

The profession at large could most likely find profit from much more "outside" study.

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N. B. C.—The name of Bartholdy, which is sometimes found in connection with Mendelssohn's name, is the maiden name of his mother. As she was of distinguished family, this means was taken to retain her name after marriage.

M. A. M.—Ethelbert Nevin was born in Pittsburgh, 1862, and now makes his home in Boston. He was a pupil of Carl Klindworth and Hans von Bülow.

J. L. McE.—These are the opus numbers of von Wilm that are suitable for children: Opus 81 and 12; Opus 107, 101, and 197, are good for that purpose.

B. M.—Edvard Lassen is a Danish composer, born in Copenhagen, April 12, 1839. He is one of the foremost song-writers of the present day, and an eminent conductor. He composed several operas, orchestral and chorale works, pianoforte music, etc.

K. N. N., Mo.—The new International pitch for A is 435 vibrations. C sharp bears to A the ratio of 5 to 4, and E bears to A the ratio of 6 to 4 (or 5 to 2). With these data you can calculate the number of vibrations of C sharp and E by the simple rule of three.

B. M. H., Norwalk, Ohio—Cose expansions means expansively; con traspone means with trumpet; enunciatively.

A. L. B., Marlboro, Mass.—What was he a good musical dictionary, such as the publisher of *The Etude* can furnish you. If you find words which are not in your dictionary, let me know and I will try to help you out.

2. Tyrollemeen is pronounced tee-ro-leem; diatonic with the two long and the o short; climax with the first a, as in axe, and the accent on the first syllable; Schottische, shottish.

3. A chromatic semitone is expressed by notes written on the same staff degree as C, C sharp; a diatonic semitone requires two staff degrees for its representation, as C, D flat.

4. The character means portato, or legato-staccato; it signifies that the note over which it is placed is to be slightly detached and played quite heavily.

5. Try Loeschner's studies, Op. 66, after Kochler's Op. 69.

J. C. F.

A. B. C.—Please explain common, triple, and compound time. I find the subject anything but clear in "Burrow's Primer."

Ans.—Simple time has two, and three beats to a measure. Compound time is made by putting two measures of simple time longer together. The so-called "common time" is made by putting together two measures of two beats, thus making a measure of four beats, hence the necessity for the accent on the third beat, this being an accented beat in the original, for, as you doubtless know, the first tone of every measure has an accent. Six time is made by putting together two measures of three beats, so making a measure of six beats, the accents falling on the first and fourth beats. Nine time is made of three measures of three beats, thus having accents on the first, fourth, and seventh beats. Twelve time is made of two measures of six beats, which is really a "double compound time." This is why the accents are stronger on the first and seventh beats, and lighter on the fourth and tenth beats. C. W. L.

N. B. I.—How can I make a pupil count aloud? She has taken lessons for two years before coming to me, and now says that she cannot count.

2. How can a pupil be taught to play without letting the nails hit the keys? The pupil in mind keeps up a continual clicking of nails on the ivory.

Ans.—1. Take a slow piece of complicated time, such as an easy organ piece (see Vol. II, or "London" Reed Organ Melodion Studies," or one of Bach's "Inventions"), and require each note to have its own just and exact time-value, holding every key its true duration. This requires that the pupil should make a special study of time, calculating how long to hold the key for each note. The pieces and studies selected should be otherwise easy, yet full of time difficulties. Also, play four-hand arrangements of classic music with her. The pupil must be taught to think or calculate out the true value of each note, and then to count it aloud, feeling the time.

2. Keep the nails short; but give scales and easy studies for the express purpose of feeling the contact of the finger with its key on the ball, or tip of the finger, somewhat back from the nail. Make a specialty of feeling the place of finger-contact, playing only for this feeling.

C. T.—One is called upon to play when he feels that his fingers are stiff and will not go well. Is there any quick way to nimble them up?

Ans.—Yes. Straighten out the fingers and close them at the middle, or second joint, not too firmly, however; close them so that the balls of the fingers press the roots of the fingers lightly. Then close the whole fist, with somewhat of a firm grasp; open and shut the fist several times. Also, rub the palms till the friction makes them glow. C. W. L.

N. B. I.—Is it advisable to use instruction books? I see that they are discouraged by some writers.

Ans.—Yes. Straighten out the fingers and close them at the middle, or second joint, not too firmly, however; close them so that the balls of the fingers press the roots of the fingers lightly.

3. I have a pupil who has taken a term, but has accomplished nothing. How can I wake him up?

Ans.—There may be a few teachers who have had sufficient experience to get along as well without as with an instruction book; but the great majority of teachers need the graded and well laid

out-plan of instruction found in first-class instruction books. Land's "Pianoforte Method" gives carefully-arranged material for the first lessons, beginning at the very beginning, and covering the ground most thoroughly, yet in an interesting and pleasing way. It calls out the native feeling for music that there may be in the pupil, and the latter part of the first term of lessons is given to the average pupil; but there is nothing for them in a separate drill of the thumb in passing under the hand, and of the third and fourth fingers in passing over the thumb. This is also well that the pupil should first feel a need of knowing how to play a run. This is all provided for in the above-mentioned Method.

3. Try easy four-hand music. Urge to select some very easy and pleasing melody for her, and teach her in your presence to play a period or more of it by accurate repetitions of measures, over and over, then the same with phrases, while the whole period, calling her particular attention to the fact that each phrase really says something to her; this after she can play it fairly. Teach her that she can make the piano sing, and lead her to listen for musical effects. Get her to sing short melodies, and then to pick them out on the piano by ear. When the child finds that she is making real music, rather than merely playing notes and keys, if there is any music in her soul, she will begin to realize pleasure, then come interest and success.

A. P.—Can a beginner take lessons on a piano and do his practice on an organ and accomplish good results in fingering and technique?

2. What are the best manuals or methods of harmony for classes?

Ans.—1. So far as note-values, letters, names of keys, and the common things of notation are concerned, yes; but the more difficult part of playing, piano-touch, cannot be learned in that way. But, if the pupil is to continue a reed organ player, he can take his lessons on a piano, even to a distinct gain in some things. However, his teacher should give him special instruction in the best use of his organ.

2. It all depends. Howard's "Method of Harmony" is one of the most popular; Weltzman's is good. The newest is Goodrich's "Harmony from the Composer's Standpoint." Clark's "Method for Piano Students" is easy and good. C. W. L.

M. K. T.—Will THE ETUDE give the correct pronunciation of the Welsh word Elstid?

Ans.—It sounds better than looks. An authority gives its pronunciation as follows: "Pronounce the first syllable as i in idol, only lightly accenting the second syllable, which is pronounced stethie, and the third vod—i-stethie-vod."

G. F. W.—Are reed organ makers advancing the quality of their work from the tone-quality side?

Ans.—Since the success of the Voconnal the best organ makers have been experimenting with pressure bellows, suction bellows only being found in the common reed organ. Three or four leading firms now advertise improved instruments—organs that have new firms and greater art capabilities. Progressive teachers will do well to give this subject careful attention, and when opportunity presents itself to examine these new instruments. It is a pity that musical people do not also have a good reed organ in the music room with the piano, for there is a wealth of superb and sublime music that is finely arranged for the two instruments together, and also with the addition of the violin, flute, or cornet. The reed organ is gaining in popularity with the best musicians, for the leading makers are now making an instrument that challenges favorable attention. C. W. L.

F. R. A.—I am a musical amateur, and my business takes me among musical people. I hear a great deal of amateur playing, and yet never play with any satisfaction. This is often as true of those who have a good technique and keep up their practice as of the less ambitious pianists. What is the cause of this?

Ans.—Your question should have a series of articles rather than a short paragraph for its answer. Granted that there is a love of music and good musical talent, it is evident that there is a lack of clear phrasing, of contrast, and especially of the really soft piano-mime in expression. There is also a lack of refined feeling, of a deep realization of the necessity of a fine doing of the very small things that make up superior playing. The many amateurs seem to stretch rather than please; they attempt showy effects rather than musical music. As "salt spoils the taste of food that has no salt in it," so much of the lack you speak of is a lack of touch. Too many players allow harder passages to go unconquerable. Almost universal is the fault of attempting pieces that are beyond the player's musical and technical powers of good playing. C. W. L.

E. T. C.—There is quite a number of people here who are musical. What can we do for mutual improvement, and for elevating the musical tone of our town?

Ans.—First organize a musical club, at which you shall have good programs played and sung, and essays given. Arrange with good artists to give you recitals, and let each member of the club sell tickets, and by your combined efforts you can sell enough to make a creditable and financial success. C. W. L.

S. B. C.—One of the most satisfactory piano methods for the youngest pupils is Land's "Kohler's Method," Vol. I, which is originally published in the Lithof edition, is also very good.

The characters used in *Gradus ad Parnassum*, at the bottom of pages five and eight of "Mathews' Graded Course," are double whole notes, and this is the customary way of writing them.

M. H. T.—There is a story of the "Moonlight Sonata" in another part of the paper. I would advise you to get Beethoven's "Sonatas Explained," by von Elterlein.

G. S.—"Oxon" means Oxford. The degree of Mus. Doc being officially granted by the University of Oxford.

M. S. N.—George Nevin, the song writer, is not related to Ethelbert Nevin. A short sketch of the latter will be found in another answer in this issue.

NOVELLO, EWER & CO.,

21 EAST 17th STREET (3 Doors West of Broadway),

NEW YORK.

MARIE H., Ont.—A girl who can learn to play the piano can ordinarily learn to play the flute, and if she is delicate in the sense of not having good vital capacity or breathing power, flute practice in moderation will do her more good and less harm than piano practice. The breathing exercises of any gymnastic system are to be recommended as preparatory to flute study, and any reliable music dealer can furnish a good instruction book for the instrument.

MRS. T. F. WIS.—It is excellent discipline to practise technical finger work in such positions as require the thumb to play black keys; but, in playing everything should be done in the easiest possible manner. The passing of the fingers forward and backward, as is necessary to move the thumb over the black keys, is an exercise, and should be avoided, unless something is gained that is of compensative value. When such a gain is possible, no rule, by whomsoever made, should ever be allowed to stand in the way of the exertion.

K. H., Mich.—L.Tausig's fifth selection from Clementi's "Gratia" (original No. 93), is undoubtedly intended to cultivate the rhythmic sense. Every mathematician knows that if the Arabic decimal system of numeration—which grew out of the primitive custom of counting on the fingers—could be superseded by the duodecimal system it would greatly facilitate computation, because it would so largely increase the integral aliquot parts of the numbers expressed by the unit followed by one or more cipheres. In the decimal system there are but two such parts—2 and 5—and one of the two—5—seems to be grasped by the ordinary mind with great difficulty, and relations to unity. On account of this difficulty quadruple rhythm and extended quintoles are very rarely used, and when they have been introduced it is tempting to the writer's knowledge, who has probably never, if undertaken, simply impossible of execution; it would inevitably be treated as an alteration of four and three subdivisions of the half of eight. Pupils commonly treat five in the same way, as three and two, subdivisions of halves of six; and the study in question is designed to give practice in conceiving and executing five equal subdivisions of a single beat. This is difficult even when the other hand executes but one note to the beat, and doubly so when it executes two equal notes to the beat. The best way of acquiring the necessary skill is by practising slowly at the clavier with but a single accent to each hand, separately and together; and when this can be done without hesitation the first time trying at a new undertaking of practice, then going at once to double the speed at which success is assured. The attempt to gradually accelerate the tempo at which thefeat can be accomplished, is almost certain to lead to a lengthening of the last note of the quintole till it becomes really a sextole. Where the other hand is silent, and does eight to the beat, the student is forced to take the sixteen note, and the eighth note, and the dotted eighth as filling the remainder of the beat. H. G. H.

Good piano playing consists in doing everything required by a composition in the easiest possible way. This requires one to train all fingers till they shall be able to produce tones of exactly equal value, and this again means the favoring of the weak little fingers and the resisting of the strong ones. The favoring of the weak little finger is accomplished by holding its root so high that it can be given greater movement and momentum than is accorded the Index and middle fingers, without greater exertion. The idea that the little or any other finger must be prevented from acting in sympathy with its neighbor, when the former is not in use, is an idea like that of all work and no play, which makes Jack a dull boy, and makes fingers very tired and lifeless. Let them do what they will except mischief when you have no special use for them, and they will serve you better when you need them.

GENERAL REVIEW IN HARMONY.

- What is an interval?
- What are degrees?
- What are steps and half-steps?
- Give the general divisions of intervals, with their subdivisions, and the steps contained in each.
- How far are degrees reckoned in naming intervals?
- How are tenths, elevenths, etc., usually reckoned?
- Give examples of.
- What is the interval from C sharp to A flat?
- " " " F " E "
- " " " C " G "
- What is an enharmonic interval? Example.
- Which intervals are consonant?
- Which are the perfect consonances?
- What is an imperfect consonance?
- When is an interval said to be inverted?
- What changes result from inverting a prime, second, third, etc.?
- How is the character of intervals affected by inversion?
- What is the meaning of diatonic?
- " " " chromatic?
- What is the difference between a diatonic and a chromatic semitone?
- What are the names of the different octaves?
- How are the different octaves designated by letters?
- Where is two-lined D?
- great E?
- four-lined G?
- contra B?
- one-lined, or middle C?
- three-lined F?
- sub A? Where is small B?

- What is the ascending order of intervals of the major scale?
- What is the object of transposing the scale, or key?
- What is the natural order of transposing the scales, and why?
- How far may we transpose the scale by fifths?
- " " " fourths?
- What is the utility of both systems, sharps and flats; and why do we substitute one for the other, as two flats for ten sharps, etc.?
- Give the theoretical names of the degrees of a diatonic scale?
- In the key of G, which is the dominant?
- " " F sharp, which is the leading tone?
- " " B flat, which is the sub-dominant?
- What is the name of sub-dominant in the key of E flat?
- What is the name of super tonic in the key of A?
- " " " dominant " F?
- In what major key is F the median?
- " " " leading tone?
- G sharp the dominant?
- What is the signature of B flat major?
- " " " E
- " " " A flat
- When are keys said to be related?
- What is the relative minor of a major key?
- " " " F sharp minor?
- " " " G flat
- " " " C
- " " major
- " " minor?
- A flat minor?
- O sharp minor?
- B minor?
- B flat minor?
- F
- two keys have the signature of 2 sharps?
- " " " 3 flats?
- " " " 1 sharp?
- are the essential intervals of a common chord, or triad?
- What intervals constitute a diminished triad?
- " " " minor
- " " " major
- " " an augmented
- " is the difference between a diminished and a minor triad?
- What is the difference between a diminished and a major triad?
- What is the difference between a diminished and an augmented triad?
- What is the difference between a minor and a major triad?
- What is the difference between a minor and an augmented triad?
- What is the prominent character of a major triad?
- " " " minor
- " " dim'd "
- " " of an aug'd
- Upon which degrees of the major scale do we find major triads?
- Upon which degrees of the major scale do we find minor triads?
- Is there any other variety here presented, and if so, what?
- Name the root and character of each of the following triads: CEG, BGD, ACF, B flat DG, G sharp EB, E flat CA flat, APDPD.
- Write the diminished, minor, major and augmented triads of E.

A SIDE TALK WITH PARENTS.

BY MARION HILL.

The faithful Penelope who unravelled during the night all the ingenious mesh her fingers had woven in the daytime, had, in her madness a method which claims our admiration. But what can we say in defense of those who pursue similar tactics with no other aim than a wanton destruction of the results of labor? And what can those parents say in their own defense, who spend their hard-won money in procuring musical tuition for their children, and as zealously spend their energies in destroying the effect of such tuition? "In what way?" Let me explain.

As a preliminary to the explanation, arise other questions to be answered. Out of the hundreds and thousands of young people who take music lessons, how many ever develop into even fair players? How many "graduate" so to speak, without ability to play a waltz in time, or a march with spirit? How many drop their music with relief as soon as they reach an age at which they are allowed to judge for themselves? What pro-

cess has been at work turning that which ought to be a soul-elevating, pleasure-blessed accomplishment into an irksome burden to be shaken off as soon as may be? Where lies the blame?

To be sure, a certain small percentage of young people seem to be born "shiftless," and much is never expected of them. They are given music just as feathers are put in their hats, because it is the style. Then there are others who are forced to practise in spite of their manifest lack of musical aptitude. This forcing has oftentimes been written about in terms which represent it as an injustice to the child, but surely it is less of an injustice than never to have given him a chance at all. After making the above mentioned allowances, there still remains unaccounted for, an enormous number of despisers.

The cause is to be sought for in a deeper injustice, a more grievous error,—I refer to the eternal snubbing the little student receives at home from its nearest relatives.

"Don't pick out tunes with one finger, —you make me nervous."

"For mercy's sake, shut the piano and stop drumming!"

"Can't you put on the soft pedal? I want to read?"

"I'm sorry you ever learned a note. You do nothing but strum."

Or the remarks have a contrary but equally vexatious significance:—"Put down that book, and go to your practice."

"Lazy child! if you were at your practice instead of lolling in bed, I would be less ashamed of you."

And so on, ad infinitum, but all adding to the pupil's growing disgust of the piano. Their music is always impressed upon them as a task. They are too often coerced and bullied into playing their "pieces," the parent demanding the exhibition as a sort of *quid pro quo* for the money expended, instead of being asked to contribute their music as an addition to the family fireside pleasure. They need to be encouraged, not by being shown off to visitors (and probably "blown up" for blunders on the visitor's departure) but by the subtle sympathetic encouragement which lies in being shown that their music is a divine blessing, a powerful joy-giver.

Annoying, lazy, ungrateful little baggages children often appear, but what sensitive, suffering little things they really are! Scarce an hour can pass but their honor is insulted, or their quaintly shrined modesty is shocked, or their sensibilities are wrung and tortured. Remarks like those quoted above have extraordinary potency, not only to sting a young person, but to stick and cling and rankle. The older person sees what the child does not, that devotion to scales and exercises is necessary to produce the skilful player, but if once a child learns a love of music it will learn for and by itself to appreciate the value of earnest work. Their voluntary application will be of immeasurably more benefit to them than the compulsory practice, against which their hearts rebel and their very muscles protest.

How then, may this necessary love for their music be brought to them, or developed within them? It will come when the piano is removed from the lonely horror of the "best parlor," and placed in the sitting room; it will come when the little students are allowed (not lawlessly but in the proper hours) to pick out their harmless little tunes, and compose their monotonous little airs; it will come when their practice hour is artfully chosen so as not to clash eternally with their dearly prized playtimes and outdoor enjoyments. Above all will it come when they are taught the wonderful mystery that music is a speech, a language which will translate their wayward moods in intelligible harmonies,—that music is a divine expression. Never fear lest they may not comprehend. Nothing is too high and holy for a child to get a glimpse of. It is easy to bring to little children, whose natures are thrilling with a passionate appreciation of all mysticism, a comprehension of what is often times grasped so late, the signification of musical sounds to interpret the divinations of the human heart. Then will it be borne in upon them that music is too holy a gift to be misused, too far-reaching a power to be lightly thrown aside.

LIFE OF RICHARD WAGNER.

WRITTEN BY HIMSELF.

My name is Wilhelm Richard Wagner, and I was born in Leipzig on the twenty-second day of May, 1813. My father, who was a police attorney, died six months after my birth.

My step-father, Ludwig Geyer, was an actor and a painter, and had written several comedies,—one of which, "The Slaughter of the Innocents," had considerable success. The family went to live with him in Dresden. He wished to make a painter of me, but I had decidedly no talent for drawing.

My step-father, too, died early—when I was only seven years old. A little while before his death I had learned to play on the piano "Ueb' immer Tren und Redlichkeit" and the "Jungfernkranz"; then quite a novely; and on the day before he died he had me play them both over to him in an adjoining room. I heard him say in a faint voice to my mother, "What if he should have a talent for music?"

Early the next day, after he was dead, one mother came into the nursery, and said something to each of us children; to me she said, "He hoped that something worth having might be made of you."

And I remember that I long imagined something would be made of me.

With my ninth year I entered the Dresden Kreuzschule. I wanted to study; I had no thought of music. Two of my sisters were learning to play the piano; but I listened to them without taking lessons myself.

Nothing pleased me so much as "Der Freischütz." I often saw Weber pass our house when he came out of the rehearsals. I always looked upon him with respect.

At last my private tutor, who taught me to construct German grammar, gave me piano lessons as well. I had hardly finished the first exercises in fingering when I began secretly to study the overture to the "Freischütz," at first without notes. My teacher once overheard me doing this, and pronounced that I would come to nothing. He was right; I have never in my life learned to play the piano. Still, I played them for myself alone,—nothing but overtures, and these with the most terrible fingering. It was impossible for me to play a passage clearly, and in this way I came to have a great horror of all "runs."

In Mozart's music I only liked the overture to the "Magic Flute;" "Don Juan" I disliked because it had the Italian text under it; this seemed to me supremely ridiculous.

This whole connection with music, however, was entirely of little educational importance. Greek, Latin, Mythology, and Ancient History made up the chief employment. I made verses. On one occasion a school-fellow of ours had died, and the teachers set us the task of writing a poem on his death. The best poem was to be printed. Mine was printed, but only after I had cut out of it a good deal of bombast. I was then eleven years old.

I now longed to be a poet. I projected tragedies after the Greek model, incited thereto by reading Äpel's tragedies, "Polydoris," "The Æolians," and the rest. I was thought at school to be apt at literary studies; even while I was in the third form I had translated the first twelve books of the Odyssey. At one time I began to learn English solely that I might know Shakespeare thoroughly. I even made a metrical translation of Romeo and Juliet.

At English, however, I soon dropped; but Shakespeare remained my model. I projected a great tragedy, more or less a compound of Hamlet and Lear. The plan was on the most stupendous scale. Forty two persons perished in the course of the piece; and in order to perform it I found myself compelled to reintroduce the majority of them as ghosts; for otherwise I should have exhausted my personnel.

This piece occupied my attention for two years, during which time I left Dresden and the Kreuzschule, and went to Leipzig. There, at the Nicholas seminary, I was put into the third form, after I had been in the second at the Dresden school; and this circumstance so embittered me that from this time I let all my philosophical studies go by the board. I was idle and disorderly; and only my great tragedy kept its place in my head.

While I was finishing it, I made, at the Leipzig Gewandhaus concerts, my first acquaintance with Beethoven's music. The impression it made upon me was very powerful to the last degree. I made friends with Mozart, too, especially through his Regnem. Beethoven's music in Egmont so excited me, that I determined that my now completed tragedy should not proceed a step farther without being provided with just such accompaniment.

Without hesitation I put full confidence in my own ability to write this necessary music myself; at the same time I thought it best to get a few of the chief rules of thorough-bass clearly in my mind. In order to do this rapidly I borrowed Logier's "Thorough-bass Method" for a week, and studied it zealously; but the study did not bear such quick fruit as I had imagined. The diffi-

culties delighted and fascinated me. I decided to be a musician.

Meanwhile, however, my great tragedy had been discovered by the family. They were extremely annoyed at it; for they were very fond of it, and I was therefore forced to give up their diligent continuation. Under these circumstances I kept my secret profession of music to myself; but I nevertheless composed, in the greatest secrecy, a sonata, a quartette, and an aria.

When I felt my musical studies sufficiently advanced, I at last came out with the disclosure. Naturally, I had to meet with much opposition; for my relatives looked upon my inclination for music as also nothing but a passing fancy, since it was not justified by any preparatory studies, or especially by skill in any instrument.

I was then in my sixteenth year, and infected with the wildest mysticism by reading Hoffmann; during the day, while half dozing, I had visions in which fundamentals, thirds, and fifths appeared to me in lucid, and revealed shapes. I could not understand what this vision of mine was the purest nonsense. At night I was put under the teaching of a capable music-master. The poor man had sad trouble with me; he had to explain to me that what I looked upon as marvellous figures and powers were really intervals and chords. What could be more disappointing for my family than that I proved myself careless and unsystematic in this study also?

My teacher shook his head; and it certainly looked as though in this, too, I should come to nothing sensible. My zeal for study gradually died away, and I preferred to write overtures for a full orchestra, one of which was once produced in the Leipzig theatre.

These overtures formed the culminating-point of my absurdities. I chose, to aid the clearer comprehension of any one who should study the parts, to write them in three different keys,—the stringed instruments red, the woodwind blue, and the brasses black. Beethoven's ninth symphony was to be a mere "Pleyel's sonata beside this wonderfully composed overture."

When it came to be performed I was especially injured by the regular repetition, every four bars throughout the piece, of a recurring *fortissimo* pound upon the drum: the audience soon passed from their original wonder at the obstinacy of the drummer, into unconcealed disgust; and thence into a levity that wounded me deeply. This first performance of a piece of my composition left a deep impression upon me.

Now came the revolution of July (1830). With one bound I became a revolutionist, and adopted the opinion that every man with any aspiration should devote himself exclusively to politics. I enjoyed nothing but association with political literati; I even began an overture dealing with a political theme.

Then I left the seminary, entered the university; not, indeed, to pursue any one of the studies of the faculties, for I had really determined upon musical study; but to hear lectures on philosophy and aesthetics.

From this opportunity to educate myself, I derived practically no profit; I rather gave myself up to every kind of student's excesses, and with such recklessness and ardor that they soon disgusted me. At this period I gave my people great trouble, and my music was almost utterly neglected.

I soon came to my senses, however; I felt the necessity of beginning anew, and strictly disciplining myself in my musical studies; and Providence led me to the right man to inspire me with new love for the pursuit, and to rectify by the most thorough teaching. This man was Theodor Weinlig, cator at the St. Thomas seminary in Leipzig. Though I had already made some attempt at the study of fugue, I began with him for the first time the really thorough study of counterpoint, which he had the happy faculty of making the pupil learn as he played.

At this period I first learned to really know and love Mozart. I composed a sonata, in which I freed myself from all bombast, and committed myself to a natural and unforced style. This very simple and modest work appeared in print, published by Breitkopf and Härtel.

My studies with Weinlig were over in less than half a year; he himself let me leave his teaching after he had carried me so far that I was able to solve easily the most difficult problems of counterpoint.

"What you have gained through this dry study," he said to me, "is self reliance."

During these same six months I also wrote an overture after the model of Beethoven, whom I now understood somewhat better; and it was played amid encouraging applause at one of the Gewandhaus concerts. After several other efforts, I also set to work at a symphony; and to my chief master, Weinlig, I joined Mozart, especially his great symphony in C major. Clearness and strength were what I strove for in this, though amid many singular errors.

On the completion of the symphony, I made, in the summer of 1832, a journey to Vienna, with the sole object of making a hurried acquaintance with the musical-minded capital city. What I heard and saw there improved me little; wherever I went I heard "Zämpa," and "pot-pourris" of Zampa by Strauss. Both—especially at that time—were horrors for me. On my return I stayed awhile in Prague, where I made the acquaintance of Dionysius Weber, and Tomášek; the former had

several of my compositions, among them my symphony, played in the Conservatory. There, too, I composed the text for a tragic opera—"The Nuptials" (*Die Hochzeit*). I no longer remember when I got the medieval material for it; it was a lover's climb to the chamber window of a friend's bride, and the bride's husband. The bride struggles with the madman, and hurls him down into the court, where he, crushed by the fall, expires. At his burial, the bride, with a shriek, sinks dead beside the corpse. When I returned to Leipzig, I at once composed the first number of this opera, which contained a grand sextette which pleased Weinlig greatly; but my sister disliked the libretto, and I destroyed it all.

In January, 1833, my symphony was performed in a Gewandhaus concert, and received much encouraging applause. About this time I became acquainted with Laube.

I made a journey to Wurzburg to visit my brother, and remained there during the whole year 1833; my brother was very successful, for he was an expert singer. During the year, I wrote a romantic drama in three acts—"The Fairies" (*Die Fées*), for which I had composed the libretto after Gozzi's "Serpent Woman." Beethoven and Weber were my models. Many of the general effects were good; the finale of the second act especially gave promise of considerable effect. Whatever I had played in concerts at Wurzburg was also successful; and I went back to Leipzig with high hopes for the work I had finished, and offered it to the director of the theatre there for public production.

In spite of the willingness he expressed at first to carry out my wishes, I soon learned what every German composer has to learn in these days—¹ that we have been crowded from our own stage by the success of Frenchmen and Italians, and that the production of our operas is a favor that we must beg for. My "Fairies" was despised definitely.

In the same time I heard Devrient sing in Bellini's "Romeo and Juliet." I was amazed to hear such a remarkable performance of such utterly insignificant music. I was driven to despair at the means that could lead to so great a success. I was far from attributing any great merit to Bellini; yet the material of which his music was made seemed to me nevertheless better calculated to diffuse life and warmth than the careful and anxious conscientiousness with which we Germans generally brought about only a tortured semblance of reality. The feeble tamelessness of the modern Italians, and the trifling frivolities of the French, seemed to challenge the earnest, conscientious Germans to make themselves masters of the better chosen and elaborated material of their rivals in order to vastly improve upon them by using it for real works of art.

(To be Continued.)

INSTRUCTIVE HINTS.

BY ROBERT GOLDBECK.

The more rapid the execution upon the piano, the more important the fingering. In slow passages greater diversity of fingering is possible and greater license allowable—in fast passages only one fingering generally is the best. Care and ingenuity should be exercised to discover it, rather than practise for days and months against hope with combinations of fingerings that may have a logic of their own, but are too difficult. Players will sometimes practise very difficult passages for years without conquering them, simply because it does not occur to them to improve the fingering. The passage in the "Fantaisie-Impromptu" in C sharp, 7th and 8th measures, is very difficult and unsafe when excluding the thumb from the black keys, while it is not hard and quite safe when the thumb is taken on C sharp, passing over to B sharp with the 2d. With the fingering first alluded to, this run will remain a source of anxiety to the player even after years of the most thorough practice, while with the one last explained, a dozen occasional slow repetitions will suffice to keep it fluent, and instead of dreading it, the player will desire to perform it. Pupils who read very slowly at first, cannot see the need of a particular fingering.

Careless players often strike octaves in the left hand, where single bass notes are written. These single notes are purposely written by the author to obtain a bell-like sound, and a more delicate foundation tone for the harmonic superstructure, and the coarser octave is out of place in such cases. Franz Liszt has a particular dislike for this habit. Another and worse practice is the striking of other notes with an octave in the left, a handful of notes as it were, resembling a grunt.

¹ It must be remembered that this was written in 1840.—TRANSLATOR.

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LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

movement address me, in care of The College of Music, Cincinnati.

To A. L.—You ask whether it is best to correct immediately when mistake made. That depends upon the importance of the mistake. If it comes from carelessness by all means stop, and if necessary ten times or a hundred times, and do not allow the pupil to go one notch beyond that tone till it can be done correctly, for nearly all the mistakes that even great people make arise from insufficient attention to that particular point. I have known many a pianist who blundered at easy places but played the different passages with faultless precision, simply and solely because the mental illumination which produced the musical photograph had not been equally distributed. Fight the mistake as the batter maker fights whey: drain it, squeeze it, draw it out in every way, and give us a pure golden color. Now on the other hand it may chance that your pupil is constitutionally nervous and excitable, that the nerves are not strong enough to carry the shock of electricity which the mind sends out, and consequently the hands tremble and the fingers fly into the neighborhood of the keys but are nearly always a little awry.

In that case you will generally aggravate the trouble by causing the pupil to be too self-critical. If there is a disposition to be over conscious and over sensitive, compel your pupil to rush on in a regular wild English, or still better, wild Irish, stelechase; jump five barred fences, leap ditches, tear the way through thorny hedges, —anything and everything,—over stony ground, o'er field and fell and heather bloom,—anything to arrive at the point designed. Such a pupil would be greatly benefited by frequent drill in the way of rough, jagged playing.

To Mrs. S. E.—Your story about the girl who had to stop her lesson while the barrel organ displayed its diabolical genius, and the consequent test of the pupil as to absolute pitch, brings up a much mooted question on which I believe the opinions of musicians differ widely. I was taught myself, as a boy, to think that the recognition of absolute pitch was purely a gift of nature, but long training of my own ear and observation of many other persons of all degrees of musical susceptibility have made me believe that any one who has in him any real music at all can acquire a sense not only of the inter-relationship of tones, by which we know intervals and chords from each other, but of absolute pitch, so that a flat can be known from A natural with equal surety.

I do not suppose that many of us could acquire the exquisite perceptions and accurate memory of Mozart, of whom you probably remember the famous anecdote. On taking up a violin, after twenty-four hours, he suddenly exclaimed "Why you have changed the pitch of this an eighth of a tone from what it was yesterday?" It certainly is a very great convenience, in listening to music, that one has an ear and intellect capable of realizing what is passing through the air and through the nerves. The more intellect we can put into our music the better, and let no one fear that it in any serious degree kills the emotions. I once heard an amateur say, apropos of this very subject, that if one could not tell the notes, and if he scarcely knew the key in which the composition stood, the emotional enjoyment was all the more intense. This I do not believe except for a certain kind of half-sensuous enjoyment which agitates the nerves while the mind can be occupied with all sorts of irrelevant and dissociated ideas. My observation is just the reverse: and in proportion as the musical intellect grows keener and more discriminating the emotional relish gains fitness and variety, though perhaps there is less outward demonstration of excitement and a more polished, cold demeanor. But that proves nothing, for a well-bred man will take his turtle soup and lobster with all the diversities of a ten-course dinner with less demonstration than a hungry rustic would make over a pig's foot and a bowl of mush.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world. —Hanchett.

Music Teachers

are especially invited to examine the following-named choice selections from our recent publications, which are carefully edited and revised by competent musicians before being printed. Ask your music dealer to send them for selection. If he cannot or will not furnish, send direct to the publishers.

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PHILADELPHIA SUMMER MUSIC SCHOOL.

MUCH interest has been manifested in this project. The plans for the school have been completed and circulars are ready for distribution. There will now be an opportunity for first-class advantages in music at a minimum rate of expense. In another part of this issue will be found an advertisement giving general information, but there are many details which can only be set forth in a circular. The prospects are for a large attendance and arrangements are made for an unlimited number. The University of Pennsylvania is an ideal place for just such a school. It is centrally located, has large, well ventilated class rooms and lecture hall, a library which is unsurpassed, and which will be open day and evening. The grounds contain 35 acres and are situated in the coolest part of the city.

It is the aim of the movement to make every one who attends, a better teacher, singer, player, or theorist. While the system of Technic, as founded by Dr. Mason, will receive much attention, all other departments will be on a par. The school will afford the best possible advantages for general Musical Culture, not alone for teachers but also for students at every stage of progress. The following are some of the departments of study which will receive attention: Harmony, Elementary and Advanced, Counterpoint, Musical Form, The Art of Teaching, Sight Singing, Tonic Sol Fa, Questions and Answers, Practice Clavier and Technicon, Chorus Class, and Organ and Violin.

A special feature will be made of Lectures and Recitals. Besides the faculty, quite a number of outside talent have been engaged, among them H. E. Krehbiel, Rev. E. E. Ayres, Chas. H. Jarvis, J. Brotherhood, and Dr. H. G. Hatchett. Mr. Mathews will give daily lectures on "How to Understand Music." Dr. Clarke will give a series of illustrated lectures on "Old Songs, Madrigals and Motets." The following are the subjects of some of the lectures:

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Students of the Music School will be admitted to all the classes of the University Extension Summer Meeting for an additional charge of \$5.00. This school is held in the same building, and instruction will be given by eminent specialists in five departments. (I. Literature, Science, etc.; II. Pedagogy; III. History and Civics; IV. Economics and Sociology; V. Mathematics.) Among the lecturers are Dr. E. Benjamin Andrews, President of Brown University; Rev. Edward Everett Hale, of Boston, author of "The Man without a Country," etc.; Professor Arthur T. Hadley, of Yale University; Prof. John Bach McMaster, of the University of Pennsylvania; Dr. Nathan C. Schaeffer, Superintendent of Public Instruction in Pennsylvania; Professor E. R. A. Seligman, of Columbia College; Professor Frank McMurry, of the University of Illinois, etc., etc. In all over fifty lecturers, representing fifteen leading Colleges and Universities.

Send for all information to THE ETUDE Office. There are some points that all who contemplate attending will wish to know. We give here a few of them:

A large list of boarding places will be sent on application.

We would like to know in advance, the number that will attend, so that necessary arrangements can be made.

The Saturday before (June 30) the opening, will be the day to register, assign teachers, and arrange classes. Positively no assignment to any special teacher before that date.

Books and sheet music will be sold at the regular discounts allowed to teachers.

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A ample provision is made for Piano Practice, for which the charges will be from 10 to 15 cents per hour.

There will be a lecture by Richard G. Gilder, Editor of *Century Magazine*, on "Lincoln," Saturday Evening, July 7th, to which all will have free admission.

The school will open promptly with all the classes on Monday, July 2, and it is highly important that all should be registered before that time.

By engaging board from Saturday, June 30, it will make four weeks complete to the date of the close of the school.

MENTAL PRACTICE.

BY M. M. JONES.

ALTHOUGH the writers of THE ETUDE are constantly discussing almost every possible class and sort of piano pupils, very helpfully prescribing for their musical ails, etc., still there seems to be one class for the special help or encouragement of whom very little is said. In fact, very much that is written, tends to discourage them. I have in mind those who have a real talent and love for music, and who have plenty of will and "stick-to-itiveness," with possibly an inordinate ambition, but who are not physically strong enough to practise at the piano the required number of hours. It is to such I wish to make a suggestion.

Of course it is understood that they will make every moment of the time they can practise, count; think as well as play, etc., but has the thought ever occurred to them, that time away from the piano might be very profitably utilized, and that, too, in the way of practice?

It most certainly can, and what I would say to such pupils is, when you cannot use your fingers, substitute your brains. Now for the way in which to do it. Each day before practising at the piano, take some of the extra time you would practise if you could, and go through your entire lesson (excepting the bare mechanical exercises), mentally. Think it through, not only for the correct notes, but the time, accenting, fingerings, and, finally, even the phrasing and expression as it becomes more and more familiar. Not only think it all, but feel it.

Work very carefully and slowly, especially at first, giving the parts requiring the most practice, special and repeated attention.

This sort of practice will be found to be not only possible, but of great assistance to slow readers. In my own experience it has also proved to be a great help to a pupil just before taking a lesson, when the same amount of practice at the piano would have caused too much fatigue.

Some who read this may say it is nothing more or less than mental reading; but I beg to make a distinction. It is more than that, for just so far as it is possible, it is to be made to take the place of the fingers, and is to be applied to each lesson as a part of its daily practice. This point I would emphasize, that notwithstanding it is entirely mental work; it is itself practice, and not mere reading.

LONDON COLLEGE OF MUSIC.

In another part of this Journal will be found the advertisement of the London College of Musicians. This institution has been in operation in England for a number of years, and is probably the most famous and most comprehensive in holding the stamp of approval of the foremost musicians in England. The College of Music is authorized to grant degrees, and wishing to extend the benefits of its operations to this country, has secured the consent of a number of the leading musicians in America to act as examiners. The standard of admission is placed high, and is, therefore, all the more valuable; membership in the College being a guarantee of thorough musicianship. The opportunity of joining it ought to prove very attractive to the better class of American musicians.

Nº 1653

Petite Barcarolle.
IMPROVTO.

K. HENSANT.

Moderato.

Moderato.

dolce.

cresc.

rit.

f

p

Piano sheet music for page 10, measures 1 through 8. The music is in common time and consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of f . Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic of p . Measures 5 and 6 continue the rhythmic pattern. Measure 7 starts with a dynamic of pp and includes markings "rit.", "a tempo.", and "Rit." Measure 8 concludes the section.

A handwritten musical score for piano, consisting of five staves of music. The score is in common time and includes the following markings and features:

- Staff 1:** Dynamics include *cresc.*, *p*, and *rit.*. Articulations include *ta.* and asterisks (*). Measure 3 contains a melodic line with eighth-note pairs.
- Staff 2:** Dynamics include *ff grandioso* and *p*. Articulations include *ta.* and asterisks (*).
- Staff 3:** Dynamics include *p* and *f*. Articulations include *ta.* and asterisks (*).
- Staff 4:** Dynamics include *p* and *pp*. Articulations include *ta.* and asterisks (*).
- Staff 5:** Dynamics include *p*, *p perdendosi*, *pp*, and *f*. Articulations include *ta.* and asterisks (*). Measure 8 is indicated by a bracket above the staff.

Nº1675

March of the dwarfs.

TROLDTOG.

E.GRIEG, Op. 54, No. 3.

Allegro moderato.

Allegro moderato.

pp staccato.

sempre pp staccato.

una corda. *staccato.* *cresc. poco* *tutte le corde.*

a poco

ff *molto. cresc.*

5

8.

dim. poco a poco.

p

dim. *una corda.*

pp

5 1 2 5 2 1

March of the dwarfs. 6

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The first staff begins with a dynamic of **p cantabile.** The subsequent staves feature various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., **p**, **f**). Measure numbers 20, 21, and 22 are indicated at the end of each staff respectively. The music consists of a mix of treble and bass clef staves, with some staves using both simultaneously.

A handwritten musical score for a piece titled "March of the dwarfs". The score consists of five staves, likely for a wind ensemble, with the following key and time signature changes:

- Staff 1: G major, 2/4 time.
- Staff 2: G major, 2/4 time.
- Staff 3: G major, 2/4 time.
- Staff 4: G major, 2/4 time.
- Staff 5: G major, 2/4 time.

The score includes several dynamic markings such as *p* (piano), *ff* (fortissimo), and *ff* (double forte). Fingerings are indicated above the notes, often using numbers 1 through 5. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures. The score concludes with a section marked *ff*.

pp staccato.

sempre pp staccato.

staccato. cresc. poco. tre corde.
una corda.

a poco molto. cresc.

ff

Musical score for two staves (treble and bass) across six systems. The score consists of six systems of music, each starting with a brace. The first system begins with a treble clef, a key signature of one sharp, and common time. The bass staff starts with a bass clef and a key signature of one flat. The music features various note heads, stems, and bar lines. The second system begins with a bass clef and a key signature of one flat. The third system begins with a treble clef and a key signature of one sharp. The fourth system begins with a bass clef and a key signature of one flat. The fifth system begins with a treble clef and a key signature of one sharp. The sixth system begins with a bass clef and a key signature of one flat. The score includes dynamic markings such as *dim poco a poco*, *p*, *pp*, and *una corda.*. Measure numbers 5 and 2 are indicated above the bass staff in several measures. The score concludes with a final dynamic marking of *ff*.

GOOD NIGHT.

Song without words.

Moderato.

FRANZ BENDEL.

Moderato.

FRANZ BENDEL.

p

Con Pedale.

poco ritard.

a tempo.

11

poco riten.

a tempo

pp

cresc.

dimin.

pp

Dedicated to Geo. Bastert.

Girard Gavotte.

CHARLES F. FONDEY.

Tempo di Gavotte.

The musical score consists of four staves of piano music. The top staff uses a treble clef and common time, starting with a dynamic of *p*. The second staff uses a bass clef and common time, starting with a dynamic of *p*. The third staff uses a treble clef and common time, starting with a dynamic of *mf*, followed by *p*. The fourth staff uses a bass clef and common time, starting with a dynamic of *p*. The music includes various dynamics such as *cresc*, *poco*, *a poco*, *mf*, and *f*. The score is divided into measures by vertical bar lines.

A handwritten musical score for piano, consisting of five staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (f) and includes a measure number '3'. The second staff starts with a dynamic 'dim.'. The third staff begins with a dynamic 'p' and a performance instruction 'poco. rit.'. The fourth staff starts with a dynamic 'f' and a performance instruction 'a tempo'. The fifth staff concludes with a dynamic 'p' and a measure number '2'.

A handwritten musical score for piano, consisting of five staves of music. The score is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff uses a soprano C-clef. The music is written in a 2/4 time signature. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include *mf*, *f*, *cresc.*, *mf*, *dim.*, *p*, and *poco rit.*. The score is divided into measures by vertical bar lines.

A handwritten musical score for two staves, likely for piano or harpsichord. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 15 starts with a dynamic *p dolce.* Measure 16 begins with a bass note followed by eighth-note pairs. Measure 17 shows a melodic line with sixteenth-note patterns. Measures 18 and 19 feature complex harmonic changes, including a crescendo and a dynamic *f*. Measure 20 begins with a dynamic *cresc.* Measure 21 features a dynamic *f* and measure 22 a dynamic *p*. Measures 23 and 24 show eighth-note patterns. Measure 25 begins with a dynamic *mf* and measure 26 a dynamic *p*.

cresc.

f

mf

dim.

p *poco rit.*

f

p più lento.

pp

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Recital by the Junior Pupils of Mrs. S. H. Talbot, Escanaba, Mich.

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E. Brockman, Director, Columbia Female College, S. C.

"Moonlight Sonata," L. von Beethoven; "Gentle Thy Slumbers" (vocal duet), Schlesinger; (a) "In the Woodland" (a reverie), S. F. Powell; (b) "Pretty Primrose" (air de ballet), Henry Houseley; "The Lark and the Nightingale" (trio for flute, violin, and piano), arranged from Waldmann; (a) "The Erl King," Schubert-Lisz; (b) "Au Lac de Wallenstadt," Liszt; (a) "Home, Sweet Home," Theodore Presser; (b) "Grandfather's Clock" (Marche Brillante), Himan; "Spanish Serenade," O. Metra; (a) "Valse de Concert," Moszkowski; (b) "La Balladine" (Caprice), Lyssakov; (c) "Der Freischütz" (Concert Fautasie), De Kovien; (c) "Valse" (a fuite), Moszkowski.

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Overture, "Zampa," 4 hands, Herold; "Pavane," Schubert; "Danse de Ferdinand," 4 hands, Labine; "Sister Boy," 4 hands; "Le Huit," 4 hands, Deacon; "Handel," F. T. Baker; Song, "Good Night, Farewell," Kucken; March, "Dramatic," Messenier; Invitation to the Waltz, 4 hands, von Weber; "Divertimento," Lounge, "Etude," 4 hands, Concone; "Sleeping Beauty Polka," R. Goerdeler; "March from Lenore Symphony," 4 hands, J. Raff; "Grand Waltz, Isabella," Bachman; "Rhapsodie," No. 2, 4 hands, Liszt.

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Piano, Gavotte, Bach-Sauv Saeus; Song, "The Heart's Springtime," Wickede; Piano, (a) "Pastorale," Scarlatti; (b) "Romance," Op. 28, No. 2, Schumann; (c) "Cradle Song," Mason; Song, "Winds in the Trees," A. Goring Thomas; Piano, (a) "Moment Musicales," Moszkowski; (b) "Berceuse," Chopin; Song, "Ave Maria" (with violin obligato), Campana; Piano, "The Lorelei," Perry; Song, "The Butterly," Sieber; Piano, "Barcarolle," Schubert-Lisz; Song, "Sognai," Schirra; "Theme and Variations for Two Pianos," Schumann.

Miss Woodward's School, by Miss Jeanne Prati's Class.

"Serenade," 8 hands, E. Schultz; "Gipsy Life," Kullak; "The Shady Garden," Schneider; "Redolino," 2 hands, 4 hands, E. Schultz; "Cinderella Story," Heller; "Grey Day," 4 hands, Dobberg; "Tranquillity," Heller; "Merry Making," 4 hands, Neumann; "Hungarian Dance," 4 hands, Loschhoudt; "Andante in G," Haydn; "Zingers," Chaminiade; "Ballade Ju A. Flat," Chopin; "Bird Etude," 2 pianos, 4 hands, Henselt.

Pupils' Recital of Luella C. Emery.

Trio, "Mammetti," Mozart; Solo, "Playful Zephyr," Schwalm; Solo, "Serenade de Gommel," Sidney Hart; Vocal, "Three Little Kittens," Peck; Solo; "Polonaise," Op. 40, Chopin; Duet, "Bacchanal Galop," Dessaix; Vocal, "Voglio Fumar," Ettore Barti; Dust, "Spanische Tänze," Moszkowski; Solo, "The Two Skylarks," Leschetzky; Trio, "Hansareit," Spindler; Vocal, "Spring-Tide," Reinhold Becker; Vocal, "Lullaby," Decevee.

LESSONS IN AUDITION.

BY HELEN M. SPARMANN: JOHN CHURCH CO., Cincinnati, O.

This little work cannot be too highly commended. It begins where all musical instruction ought to begin, namely, with the training of the ear. In the first place the following sentence occurs: "The difficulty in studying an instrument is, that it calls too many faculties into operation at once, so that the faculty of hearing musically is lost, under the necessity of exercising the sense of sight, and the muscular sense in performing on an instrument." The truth of this statement cannot be gainsaid. It may be asserted with confidence that general progress in the art of music, can never be attained until the cultivation of the musical sense of children in schools and other places becomes universal. The "Lessons in Audition," are evidently the work of a careful, observing teacher, and the result of years of experience. Not least among the merits of the work, is the collection of songs in three and two parts at the end; these have been selected with taste and judgment that has carefully eschewed the "popular melody" that in our day too often carries only vulgar associations with it.

ANALYTICAL HARMONY.

BY A. J. GOODRICH: JOHN CHURCH CO., Cincinnati, O.

This work deserves commendation as an attempt to teach harmony without the time-honored but clumsy expedient of figured basses. Also for the attempt the author makes to relieve composition from the cast-iron, antiquated rules, that are now so totally disregarded by composers. We find it impossible to agree with the author, though, in his account of the origin of dissonant chords, especially that chord, unknown to musicians of augmented sixth with doubly augmented fourth. ("The discoverer of this chord called it the American sixth to distinguish it from the old fashioned names of the various forms of augmented sixth chord, known as the French, Italian, and German); however, as it is purely a theoretical question as to where or how a chord originates, it does not interfere with the usefulness of a work which is designed, not to be theoretical, but to be a practical guide to the use of chords in composition.

A new choir journal appeared March last, *Choir Leader*, edited by E. S. Lorenz. Devoted to the interests of choirs, furnishing an anthem for every Sunday in the year. Published by Lorenz & Co., Dayton, Ohio. Subscription to single number, 75 cents a year; clubs of ten at 50 cents each per year. The first number contains five anthems, two by Lorenz, one each by Ogden, Beirly and Gabril. Compositions are promised for the near future by Banks, Herbert, Teuney, O'Kane, Towner and others. The selections are of original anthems, with solos for all voices, duets, trios, quartets and chorus parts. The pieces are only of moderate difficulty. Church festivals and seasons will be provided for, such as Christmas, etc. A feature which will be appreciated by many, are the editorial annotations regarding the best effects to be gotten from anthems and how to secure them. The publication will furnish a cheap and acceptable means for supplying choirs with fresh and singable anthems. This journal, with a few well-chosen standard compositions, which can be found in the popular octavo form, will equip a choir for doing fine singing.

A valuable book for choir leaders, presidents of young peoples' church societies, ministers and all lovers of sacred poetry, will find great enjoyment in "Annotations upon Popular Hymns for Use in Praise Meetings," by Charles Seymour Robinson. Published by Hunt & Eaton, 150 Fifth avenue, New York. The book is about the size of the larger hymnals, containing 681 pages, and annotations upon about a thousand hymns, with several hundred portraits of authors, birthplaces, famous churches, etc. The annotations furnishing incident, anecdotes and other interesting information about the hymn and biographical sketches of their authors. The author's idea has been to give such help as will tend to a more interested and intelligent understanding of the hymns, in fact, there are many incidents which, if related to a congregation, would stir them deeply, tending to most enthusiastic singing of the hymn. The work is particularly suitable as a gift book.



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MUSICAL NOTES.

BY E. E. AYRES.

SCHUMANN, in speaking of some of Heller's music, says that "his intellectual talent manifests itself in the Scherzo." He considers Heller's Scherzo, opus 24, especially happy; "it is full of humor and artistry in form. In it we feel ourselves, from the beginning to the end of the piece, in the presence of an extremely lively yet amiable kind of a man who, while he knows how to jest and amuse, also knows how to introduce a profound idea." He says that this Scherzo is refined and intellectual enough to prevent any dissatisfaction on our part, nevertheless he claims that Heller's music cannot become popular, and now mark his reason: "To understand, to admire it, more is necessary than mere amateur, or even the ordinary musician's cultivation. More resounds from this sportive humor than mere musical ideas."

"He who understands Shakespeare and Jean Paul will compose quite differently from the man who draws his music from the depths of his own wisdom and Marburg, etc., alone. He who lives in the rush of a varied existence will suppose possible an ideal mastery far removed from that of which the contour of some quiet town dreams, and from those where in other respects talent and serious studies are equal. We discover a more than merely musical cultivation and experience in the compositions of this young artist. Not that we mean to assert the presence of anything not existent in them, but certainly they are not works that every one is capable of understanding."

This is quite a commentary on the importance of broad and general culture in the musical student. Surely it is not ordinarily supposed among students of music and professors thereof that Heller is too profound for the ordinary understanding; and yet Schumann, one of our most intellectual, and surely one of the most musical spirits, declares Shakespeare and Jean Paul essential even to the understanding of Heller.

* * * *

Another illustration of the same thought may be seen from the sketch of Mendelssohn as given in Grove's dictionary, volume 2, page 282. He says, "Antigone was given on September the 19th, in the Neue Palais at Potsdam, and the Midsummer Night's Dream at the same place after eleven rehearsals on October the 14th, and on the 18th, 19th, 20th and 21st at the King's Theatre in Berlin. The music met with enthusiastic applause each time, but the play (Antigone) was for a long time a subject of wonder to the Berliners. Some disputed whether Tieck or Shakespeare was the author; others believed that Shakespeare had translated it from German into English. Some in that refined atmosphere, were shocked by the scenes with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play, a little scene which he was very fond of mimicking. Antigone procured for him the honor of membership of the Philologen of Versammlung of Cassel."

And yet in accordance with the laws of human nature, there is no profession in the world more ready than the musical profession, to criticise the intellectual standing of other professions. An excellent organist a few days ago was speaking of the mental calibre of the different professions; very haughtily he spoke of the intellectual quality of the men who enter the professions. Of the men who enter the ministry, he says they represent the very lowest grade of thinkers, as he has seen many of these men. Of the men who become physicians, very few are capable of any thought pure and simple. He grants that there are some lawyers of moderate ability. This is not an uncommon thing in the musical profession, of all professions the least capable of criticizing the intellectual standing of the professions which require college training and systematic and scientific professional training, as do all the professions above mentioned. For the musical profession to smile at the ability of any other profession has raised the doubt in the mind of the thinking

man, whether there is such a thing as the musical profession. Some years ago a thoughtful listener was present at a meeting of the National Teachers' Association. He himself was a musical enthusiast, but he went away saying, "Surely it is not strange that many of our brightest men should be almost ashamed to acknowledge that they are devoting their lives to music, when even the leading lights in the musical profession make so poor a display of thinking power in the great National Convention." Platitudes, threadbare anecdotes, personal allusions, were the staples of the discussions. On the subject of voice culture scarcely an idea was advanced that had not already been advanced in every semi-musical circle a thousand times before.

In piano study not a thought was expressed that was not elementary, and to be found in almost any ordinary treatise on music. Outside of one or two papers produced by musical critics whose lives had been devoted to special criticism, and whose training had been literary rather than musical, there was absolutely nothing that was worth the journey from Philadelphia to New York to hear.

* * * *

Another thing was said by this same distinguished organist. He made the remark that it was truly provoking to the musician and artist to have nearly all the musical criticism in the hands of men who knew nothing about music, and his sweeping condemnation of the men who write for music journals and for the great daily papers and his general charge of ignorance was quite amusing. The real truth is, there are very few musicians who are capable of delighting an audience with their piano or organ playing, or with their vocalization, who are at the same time capable of writing anything fresh or instructive on musical art. There are some exceptions, it is true. There are one or two great artists in every generation who are able to write also about music, because there are a few great artists always who have literary gifts and a high order of intellectual training as well as a merely musical education. Perhaps the greatest of all musical critics was Schumann, (but even Schumann was not an artist) and Rubinstein is a fresh and instructive critic. There are some in our own country who are distinguished pianists, who are capable of writing most worthy and profound and searching criticisms on music, but they are indeed the exceptions.

HOME FOR AGED MUSICIANS.

This subject is one that is bound to come to the front sooner or later. No class or profession need something of this kind more than the musical. Musicians, as a class, do not provide for their old age. They are often retained as teachers until old age creeps over them, when they are discharged without a moment's warning, from positions they have held for years and their places are filled by younger persons. In European countries, teachers of this kind are pensioned. We have known of numerous cases where there was nothing but poverty and want to look forward to, after a life of usefulness. It is to call attention to the necessity of something of this kind that leads us to write; and we trust that the teachers throughout the country will take up the subject. We will gladly print any opinions, or suggestions, that may be made.

Rossini left, by will, a sum of money for a home for aged musicians, which is now established somewhere near Paris, and which is a success. The following we quote about Verdi: "The crowning work of his life is not 'Falstaff' exactly, but the Home at Milan for superannuated Italian musicians and singers. He hopes to be able to take in 130 persons of both sexes, and he is much exercised in mind as to the best way to accommodate the musical artists. Will it be more desirable for them to occupy large rooms in twelves? Or would they prefer small rooms for two, so that if one old person should have a serious attack of illness in the night, another will be at hand to render assistance?"

Quite recently a sum of money has been left by a benevolent person in the city of Bonn, for the widows of musicians and for female music teachers. The sum is sufficient to provide a permanent home for from 30 to 40 persons of this kind, and that the good work has been started and we hope that something of this kind will soon be started in this country.

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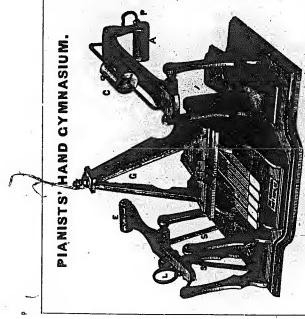
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WEAKNESSES OF MUSICAL STUDENTS.

BY JEAN LOIS CARRUTHERS.

I THINK most persons will agree that the inaccurate, unmeaning, timeless, and tuneless performances of the large proportion of our children on any instrument whatever, betoken a tranquil blank in their small and precious heads; and after such trials I have listened to the hurdy-gurdy sweet organ under my window, with undoubtful relief, since it, at least, exhibited a certain cheerful method in its music.

This is not the place for discussion of the philosophy by which we arrive at the conclusion which should be a self-evident proposition—that anything, as well said, must take clear and definite mental form before the first attempt at expression; from which was doubtless drawn the warning, "Think before you speak."

Clear music thinking, writing, and reading are not often expected, and still more rarely met with; but would I be accused of great expectations were I to ask a very small child to mentally compose some simple and well formed statement and write it out for me in her own handwriting? Or would I be considered to possess absurdly advanced ideas should I point to a sentence written on the blackboard and expect its meaning to be understood by an intelligent child, without the aid of laboriously pronouncing each syllable? Yet how many musicians outside of schools have been especially trained to sight reading, obtain the dimmest idea of a written musical phrase until after they have heard it, forthsooth, by articulating each tone aloud upon some instrument?

It used to be said that the "three R's" were quite indispensable to an ordinary English education, and a certain degree of readiness in reading, "riting, "rithmatics was required by every schoolmaster, while I can remember that mental arithmetic had been made a special branch of study even in these degenerate times. But is it ordinarily recognized that a musical education is incomplete without an equal facility in composing, writing, and mentally reading music? While every music teacher knows that no small command of mental arithmetic is requisite for the swift comprehension of many complicated rhythms.

A successful and well known vocal teacher complained bitterly to me that among all her American pupils she had scarcely found one who could read a single musical phrase; and added that as she had, of course, no time to teach anything but voice building and tone production, she was obliged to teach songs chiefly by rote. A piano teacher will tell you that she has no time to teach anything but piano playing; a harmony teacher has no time to teach anything but harmony; and so—where will we find any one who has time to teach music independently of its particular instrument of expression?

A bright and musically talented young lady came to me some time ago for lessons. She had studied the piano for six years, and for the same length of time had remained a member in good and regular standing of one of the largest choirs in Chicago. In addition to this she had studied singing with a prominent vocal teacher for about a year. She played a Polish dance by Schawenska, with considerable effect, though with noticeable lack of significance in the middle or trio part.

I asked her to turn the page and sing the melody from memory; she complied, with a look of undisguised amazement, and sang the ascending phrase with much logic and consistency *downwards*, completing in severe unconsciousness a very clever improvisation, guileless of any resemblance to the original. Supposing it only her memory which could play such pranks, I gave her the book, asking her to sing the same melody from the notes. The result was equally interesting, being a faint reminiscence of her first tune, with variations. The reason for her inconsequential rendering of the composition's idea was very clear; while her fingers had actually played the passage a hundred times, there was nothing approximately like it in either her mind or her memory.

Facing such mockery, our poet grimly asserts the music of the future will see "some ominous changes in piano playing." How shall this be brought about?

Every artist who draws with pencil or paints with brush will tell you that it is the eye which must be cultivated to draw a straight line or round a beautiful curve in color; even so every thoughtful musician feels that it is the ear which must be educated to understand the values and use of various intervals, their significance in both melody and harmony; and that since the ear is only the sense avenue to the mind, it is the mental training which must come first of all, to form and direct all modes of expression, whether vocal or instrumental. —*Vocalist.*

It is much easier to be critical than to be correct.—*Disraeli.*

Examine your own work with as severe criticism as you do your fellow-laborer's, and you will be surprised to see your weakness.

HINTS AND HELPS.

LEARN all that there is to learn, and then choose your own path.—*Handel.*

Contact with the powers of others calls forth new ones in ourselves.—*Weber.*

In practising chords, play from the wrist, and think of the inner notes—the outside ones are sure to be heard.

Do not withhold praise for the task well done; the child looks up to you and wants to please; recognize it. To find fault with another's work does not make your own perfect.

Beware of self-satisfaction. It is the evil one's cover for ignorance.

One never needs one's wits so much as when one has it do with fool.

Don't ignore your neighbor's brain; the chances are it is better than your own.

Sometimes we may learn more from a man's errors than from his virtues.—*Longfellow.*

When you explain what a pupil can find out for himself, you rob him of so much education.—*Handell.*

Be as conscientious in teaching an untalented pupil as one of great promise. Good work tells everywhere. Capacity and character in a teacher always command respect; if you are not respected surely one or the other is deficient.

Many persons criticize in order not to seem ignorant; they do not know that indulgence is a mark of the highest intelligence.

The teacher who lacks experience lacks a great deal, but the teacher who lacks patience and a progressive spirit, lacks everything.

To look for great and grand results without commensurate labor is like the expectation of a harvest where there has been neither plowing nor sowing.

Let every exercise given to pupils have a purpose. Tell that purpose, that the student may work intelligently for an end.

It is not a sign of great knowledge to display temper. A mind that cannot govern an abusive tongue, cannot grasp and retain great ideas.

Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the Ideal.—*Franz Liszt.*

Do not be careless or indifferent while your teacher is talking to you. What he says is the result of years of experience and observation, and is well worthy of your consideration.

You may be a genius and still trample art under foot—you may be one only possessing meagre talent and still claim the respect due to him who strives worthily.—*Ferdinand von Hiller.*

A true musician will aim not only to have a technical knowledge of his art, or of the branch which he is making a specialty, but will strive to know the history and philosophy of the art.

Never trust to a single hearing of a composition for a final decision upon its merits. Good music wears well, improving with each new performance, while the pleasure of trashy works is evanescent.

There is no harm in being stupid, so long as a man does not think himself clever; no good in being clever, if a man thinks himself so, for that is a short way to the worst stupidity.—*George MacDonald.*

A teacher often concentrates into a single sentence the result of years of work and study. Fortunate the pupil who has the faculty of seizing upon such gems of wisdom, and using them to his own advantage!

How many parents are there, alas! like the father of Handel, who said, concerning music: "As an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure!"

Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words of Beethoven on his dying bed: "I believe I am yet but at the beginning?" or Jean Paul: "It seems to me that I have written nothing as yet!" —*Schumann.*

If you ask the pupil, after his fruitless attempt, "Is the piece difficult?" then, to your surprise, he will answer, "No, it is easy." Behind such a reply lurks concern, for he is imagining that nothing is too difficult for him to overcome.—*F. S. Eusei.*

SOME SECRETS OF SUCCESSFUL PRACTICE.

BY MADAME A. PUPIN.

DEAR SOPHONIA.—When I promised you I would write and tell you some of the secrets of successful practice, I asked you to make out a list of the characteristics you had especially admired in the playing of different pianists, and which you would like visible, or audible in your own playing. I have your list before me: you say you would like your playing characterized by precision, equality, brilliancy, velocity, ease and deliberation; you would have the self-possession of the artist, and his perfect control over his fingers; you would like the different kinds of touch that shade from *f* to *p*, and above all, that peculiar quality of touch which you term "velvety"; besides all this, you want to know how to memorize and how to conceive the effects which make a piece, played by an artist, sound so altogether different from the same piece played by an amateur, and then you pathetically add that it seems absurd to think that you can acquire any of them, unless at the end of a life-time.

Now if you are a good timist and can read notes readily, you may set to work at once, to acquire all of these characteristics. First of all then, be it said, that there are three distinct stages of practice, and somewhere in these stages, you take up your aims, one at a time: for example, if you wish to play a passage with ease, deliberation, velocity, precision, and brilliancy, you must not begin practising with *all* these aims in view, for you can never accomplish it, and to attempt to do it will only end in discouragement.

Before describing the three stages of practice, it will be necessary to mention an important preliminary. The student who wishes to follow this system of practice must be able to play a passage slowly, with perfect uniformity of tone. This is a necessity; it is the beginning of the secret, the foundation on which the system rests. For those who have not previously required this uniformity of tone, I will give a simple exercise, which may be practised five or ten minutes a day, or at odd moments on a table. Lay the elbow and arm loosely on a table,—the wrist may rest on a spool of cotton,—put the tips of the fingers on a piece of white paper, in the shape they would have if placed on five consecutive white keys of the piano: make dots with a lead pencil on the paper just under the tips of the fingers. Lift each finger 20 or 30 times, and let it drop on the paper; if the finger be lifted loosely from the knuckles and without moving the first and second joints of the fingers, the finger will drop in the same spot each time—right on the dot. The object of this exercise is uniformity of motion.

Now transfer the hand to the keyboard, making the dots on the keys under the tips of the fingers. The thumb and little finger will have the dots near the edge of the key; the middle finger near the black key, and the other two fingers nearer to the middle finger, than to the thumb. Begin making the motions as before, with one finger, preferably the second, and begin with, dropping of the key so lightly it is not even depressed; then as the finger continues its motion, add a gradually increasing weight to the tip of the finger, and, as the finger falls with more weight, play more slowly.

The table exercise gives these motions without muscular effort, and the reason they are begun on the keyboard, with a light drop, which is gradually increased to a heavier one, is because in this way, the student detects the first feeling of rigidity in the muscles. There is no use telling the player who is accustomed to play with a stiff arm and wrist, to play with a loose wrist or a devitalized arm, for he does not know how this feels. But practising finger motions as above, first on the table and then on the keyboard, the student is conscious of the moment when the stiffness comes into the arm, and can prevent it.

The keyboard exercise is easier, if, after the five fingers are laid on the keys, one is pressed and the others taken up; then these others go through the motions in turn.

(See exercise above.)

This exercise brings about such great results in an

easy way, it should be practised several times a day. Whenever the hand and arm can conveniently rest on a table, these motions may be practised and a good habit established.

Ex. with 1st finger fixed.



Ex. with 2nd finger fixed.



Ex. with 3rd finger fixed.



Ex. with 4th finger fixed.



Ex. with 5th finger fixed.



Double tempo is the foundation for the three stages of practice. Play a passage,—a scale of eight notes, or a slow trill,—at the rate of one note a second, or even a little faster, six notes in five seconds; then play it exactly twice as fast, then four times as fast. Now in the first two tempos, the aim is perfect uniformity of motion and tone; each finger must rise to the same height and fall with the same weight. In the third tempo, however, the first of every four notes must be accented, that is, the finger playing the accented note must be raised higher and fall with greater weight on the key. Here you get the first idea of perfect control of the fingers; in the first two tempos, no matter what their speed may be, you aim at uniformity, and this uniformity must become a habit; in the third tempo, you choose that any one finger shall do a different thing from its usual habit, and it must obey.

Practise the first and second tempos,—one and two notes to a count or beat,—till the fingers play with uniformity *unconsciously*; then take up the third or accent tempo, where you will a certain finger to step out of its habit and make its motion a different way, and thus you gradually bring the fingers under the control of the mind.

It must be remembered that finished playing is a habit, and to secure this habit, the mind must be concentrated on one aim at a time, in the beginning of practice.

Before studying anything by the three stages of practice, the student must be able to play by a metronome; that is, must be able to play one, two, three or four notes to each beat of the pendulum.

The first stage of practice may be in the first or second tempo, that is, it may have one or two notes to a beat; it is that stage which gives equal value to every note, or in other words, its aim perfect uniformity of motion and tone. It must be practised *forte* and with decision.

The second stage is the exact opposite of the first stage, giving an accent to the first of every four notes, or if triplets, to the first of every three. In this accent, the finger must be lifted very high and fall, not stiffly, but flexibly, on its key, the other two or three fingers, as the case may be, strike near the key very lightly; thus you have one loud tone and two or three soft ones. As this passage is played by the metronome, with increased velocity, the force of the accent diminishes, and we go gradually into—

The third stage, which being more rapid, the fingers cannot be raised so high, and consequently the force of the accent is so diminished that the tones are more equal, and this accented note is no longer audible as an accent, but is sensibly felt as a rhythmic note.

To repeat:—the aim of the first stage is equality; the aim

of the second stage is an exaggerated accent of the rhythmic note, which stage, being practised with gradually increased velocity, leads insensibly into the third stage, in which we at last find all the perfection of a finished performance, by virtue of the careful practice of the first two stages. A thoroughly finished and reliable performance can be brought about, by practising at first, smaller, and later, larger portions of a piece or study in this way, till it can be played as a whole, as well as it can be played in parts.

It is best to experiment first on this system of study with an étude which has continuous motion, beginning one's practice at one-third, or one quarter the rate of speed for the finished piece; for example, if the metronome time be 100, or even more for a quarter note, begin practising at 100 for a sixteenth note. This you will doubtless think is altogether too slow, but remember, it is into this slow tempo you have to put some of your aims, notably precision.

Precision is a quality easy to be acquired. No one need ever strike a wrong key—no one should strike wrong keys in practising. First, aim to strike each key exactly in the middle. If you had done that in the arpeggio of the dominant seventh, of D flat, you would not have slipped off the black keys to the white key on the right or on the left; you took no aim at all, but struck at random. All technical exercises should aim at correctness in their slowest tempos, to be sure of it in the rapid tempo. Second, practise no faster than you can play correctly, without hurrying; return again and again to the slower tempos, and work up to the highest rate of speed, consistent with perfection in every detail; beyond that do not go.

Frequent practise of the slow tempos gives deliberation, which is the opposite of hurrying. To acquire ease, prune off all unnecessary motions in the first or slowest tempos. Never play faster than you can play perfectly without effort. Cultivate the appearance of ease. Practising with a metronome will enable you to play with ease, all within your ability, for if you reach a tempo that you cannot play without hesitating, fumbling or scrambling, do not attempt to play it, but return to the slow tempos and work up, till this tempo becomes possible.

In a very slow tempo the finger motions are a quick up motion and a quick down motion, and between these motions a moment of perfect rest; any hesitancy of motion, or any wriggling between the up and down motions is an unnecessary motion to be pruned off. This is of vital importance, and is the first secret of a finished performance. Remember, your finished passage will depend on how you practise your slow tempos. You admire those even pearly scales, which may be said to look like this, $\overbrace{A\ A\ A\ A}$ then your slow tempos must be like this, $\overbrace{A\ A\ A\ A}$. If you can imagine how infinitely fine and perfect your finished scale ought to look, then magnify that perfect form for the slow practice. Or imagine sixteen capital A's, graduated from one two inches high, to one an eighth of an inch in height; each succeeding one is like the first, only smaller; so much your practice be, the more rapid tempos like the diminishing A's, but never losing its perfect form. So if the first or slowest tempo be perfect, the succeeding or more rapid tempos will be perfect too.

The work that succeeds is all done in the slow tempos; velocity is limited by the first imperfection. Precision, equality, ease and deliberation are carried right along from the lowest rate of speed up; the tempo that shows any imperfection, indecision, unevenness, hurry or other fault may be the limit of practice for that day. Beginning one's practice with the slow tempos and working up to a higher rate of speed, pushes this limit a little ahead every day without effort. In my next letter I will give some practical illustrations and continue the secrets of successful practice.

LISZT'S HUNGARIAN RHAPSODIES.

*The Magyars are probably the descendants of a Tartar Mongolian stock, and from this, the chief branch of the inhabitants of the country, come the syncopated rhythms and forced accents which are so marked a feature in Hungarian music, says T. L. Southgate, in the *Musical*

Standard. The gypsies, the privileged musicians of the country, have introduced the quaint turns, embellishments, and grouped notes common to Oriental music. These features of his native music are constantly employed by Liszt; but they were not invented by him, as some of his devotees fondly imagine. Haydn, who lived in Hungary with Prince Esterhazy, in his "Gypsy Rondo," notably in the slow movement of his E flat symphony, and in many parts of his works, has made use of those peculiarities. So has Beethoven in his "King Stephen" music; Chernibini in his "Medea," and likewise Schubert in his "Fantasia in C major." Among the latter names who have written in this style are those of Brahms and Joachim. It is not refers to Liszt that we must look for the introduction of Hungarian features in music. And, however, it should be pointed out that these features constitute a peculiarity in art, and in the case of the segmented seconds, their existence in the diatonic scale cannot be acoustically justified. To use them constantly is a sign of mannerism; to say that Liszt often does this is to charge him with being a mannerist. . . . "The Fifteen Hungarian Rhapsodies" occupy a much more important position among Liszt's writings. Here again we find the man, his nationality and disposition clearly displayed. It is hardly necessary to say that Liszt was not the inventor of the Rhapsody, as has been absurdly claimed for him. The term is as old as the period of the Greeks, and the freedom of form which the use of the designation implies has been taken advantage of by several composers. In the time of Beethoven, Wozniak, the Kapellmeister of the Imperial Chapel at Vienna, published a work of "Rhapsodies" so freed from religious and redolent of genius that they might well have borne the name of the great poet himself on the title-page. But here, though the pieces partake somewhat of the nature of an improvisation, a certain amount of regard was paid to form and thematic development. Liszt, in his self-sufficiency, disdains any such restrictions, consequently these Rhapsodies are remarkably free; however, though they consist of a single fused movement, they cannot be termed shapeless, as may be said of his other compositions. The fact they are written in the Hungarian style, the characteristics of which have been already pointed out, gives them a singular freshness and piquancy to our western ears. They have an eastern flavor about them, and daring boldness which cannot but arrest and secure attention. They will not bear to be analyzed too closely, or the poorness of thought, boldness, originality, and the extravagance of action which form the chief interest will be too surely revealed, and cause us to regard the pieces as but mere imitations of the music of Liszt's native country. It is a little singular that one never notices these features on hearing the native Hungarian bands playing their stirring and remarkable music. It may be that the extraordinary *verve* and pathos with which they play are natural to them, whereas Liszt's lights and shades, forced accents, and *rubato* are manufactured, and the compositions lack spontaneity. However, this may be, these Rhapsodies, both in the pianoforte form in which they made their appearance, and also in their piquant, if coarse, orchestral arrangements, must rank as his best compositions. The irregular, unrestrained life of their author is mirrored in the music. It is evident that the instrument for which he wrote them, his beloved piano, supplied him with the precise means required of giving outward expression to his inborn feelings. Many essay to play the Rhapsodies; probably only those of Magyar birth can thoroughly succeed.

MUSICAL HUMBUGS.

BY LOUIS ELSON.

THE study of music has become so universal in the United States that it is not surprising that the new field has brought forth a great deal of chaff, together with its wheat. We are not of those who imagine that the American people are essentially unmusical, because they tolerate and even demand a certain amount of humbug in their favorite art. Any one studying the history of the rise of music in America will be forced, in viewing the progress of forty years, to acknowledge that no nation has made such rapid strides, and such healthy advancement, in so short a time.

A mass of prints of that epoch has given us statistics which conclusively prove that our picture is not overdrawn. The sales of some very successful pieces did not exceed a thousand copies a year. To-day, the position of affairs is totally changed. The sales of Beethoven's works alone number tens of thousands of copies annually; and the programmes of our choral and orchestral societies have been held up for emulation, abroad by some of the best European journals. But out of the ignorance of the past have sprouted the weeds of the present. National thoroughness is not a plant of such rapid growth, and, as a consequence, much superficiality is cloaked under the universal "love of music."

The humbugs that have sprung up to pander to this

falling are easily recognizable, but deserve pointing out to those who are young in study, and cannot yet distinguish the false from the true.

We need scarcely allude to the "patent" method of teaching music by charts, cards, or other devices. These do not teach music but do teach a mechanical execution of tonic, dominant, and sub-dominant chords in various keys,—knowledge which the intelligent scholar attains without any trouble as he studies the scales, providing he has a careful teacher. But these three highly respectable and eminently useful chords are underneath three-fourths of all the humbug of music-teaching and playing in America. If a man were to give tuition in simple addition, subtraction, multiplication, division, and, after the course, tell his pupil he had taught him mathematics, the deceit would be apparent. Yet that is the method employed by the musical tricksters. They teach the elements, and affirm that these are the *Ultima Thule*.

The greater part of the "popular" piano pieces or America come under the class of humbugs, for they are written to foster the deceit. Take up any of the *Silver Sprays*, *Golden Waves*, and other metallic wares (really "brass") of the "favorite" composers, and you will find them ticketed *Fantaisie de Concert*, *Transcription Brillante* or with other pomposo descriptions. Open them, and (if you are not practically musical) you will see an array of small *arpeggio* notes that impress you with a sense of the difficulties of the work. Listen to them, and you hear brilliant scramblings into the upper register of the piano, and are ready to acknowledge virtuosity, at least, when you suddenly observe that these admirable pieces are devoid of melody, and have a suspicious signature. Then you have solved the riddle. The piece is a "musical humbug," and has endeavored to dress up the elementary chords in tinsel splendor, to impose them on you as true gold. Its wild rushes and cross-hand movements are not so useful nor so difficult as the *arpeggio* exercises of the modest scholar of an honest teacher (who will not arrive at *Fantaisie de Concert* for some years yet.) The whole *farrago* can be memorized in ten minutes. We have dwelt at some length on this branch of humbug, for almost all of the systems and methods used by "professors" who accept ridiculously small sums for teaching music in an incredibly short space of time consist simply in making a parade of this A.B.C. lesson in harmony.

Harmony itself seems to be yet a very fatiguing study to the superficial pupil, who is yet beyond being misled by the clumsy deception above mentioned; and it is to this highly important, incalculable value that the inventor of the new system of harmonies addresses himself. In addition to teaching the elements, a few chords and modulations, his views upon "progressions" are, to say the least, progressive. He cites a few examples of the misdeeds of the Wagnerian school, and then tells his pupil, who has studied perhaps a week, "Go, and do likewise."

In other words, his patient time saving system of teaching harmony consists in saying: "Write your progressions as you please. There will always be similar instances in the works of Wagner, Brahms, or even Schumann and Beethoven. Twenty dollars, please." Another class of humbug, and a very numerous one, is the too-learned vocal professor. He seldom teaches singing but advertises as a "voice-builder," "teacher of vocal technique," "founder of the respiratory organs," or something of that terrifying sort. He does not sing to any appreciable extent, but he has memorized the direst possible literature of the larynx, the "long ligaments," and frightened his pupils with "hyoidian ligaments," "stated crico-arytenoid muscles," "glossopharyngeal nerves," etc.; and his room contains a sanguinary assortment of throat models, in various stages of dissection. We do not mean that singing should deny itself the advantages of scientific research, but we affirm that many of these pompous teachers only use their slight physiological studies to baffle and humbug their pupils. Porpora, who certainly was a good vocal teacher, was entirely ignorant of the anatomy of the throat.

Another numerous class of innocent "humbugs" are the young misses, who, while taking lessons on the one hand, give lessons to very young scholars on the other. They generally do this without consulting their teacher, and of course without his sanction.

This pernicious practice of taking second-hand music lessons is bred of the laughable idea firmly rooted in the minds of many that anything will do to teach a beginner. That "anybody" might do to plan a house, while the bricks must be laid by an artist, or "anybody" might be employed to cut a coat, but the later work must be confined to the best workmen!

But there is scarcely need to define further. The humbugs above sketched are the leading types. It is safest to distrust the distinguished professor who has discovered means of shortening the road to either piano-playing, singing or harmony, or who teaches at a price which suggests that his own tuition must have been very cheap indeed to allow him to do so. Twenty, even ten years hence, the rapidly growing intelligence of American music lovers will have made such an article as this needless; and then we shall be able to smile at, as we now earnestly protest against, "musical humbugs!" In "Realms of Tone."

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BY JOHN COMFORT FILLMORE.

MY DEAR FRIEND—You are a young teacher, and I am an old one. I am very happy to give you the counsel you ask for; but nothing will take the place of your own experience. "Do not think that I, or anybody, can tell you anything which will be of much use to you until you have made it your own by actual use." You will make some mistakes, of course; that is the indispensable condition of learning things in this world. Nevertheless, while it is quite true that knowledge gained by actual experience is the only knowledge which will do you any good, it is also true, fortunately, that the laying down of principles, the pointing out of the directions in which valuable experience is to be gained, will be of inestimable service to you. This service I will try to render.

You have, I am glad to see, a high and honorable ambition in your chosen profession. You wish your pupils to acquire not merely a superficial smattering of musical knowledge, still less to be parlor players of the type familiar to us all, murdering "The Maiden's Prayer," "Silvery Waves," and other cheap, shop-shop and machine-made productions of alleged composers without genius and without knowledge; you wish them to be musicians and also artists, according to their grade. In this you are entirely right. Even a young pupil may have genuine, sound, musical knowledge, as far as it goes; and may play small, easy pieces by the greatest of masters with genuine artistic quality. But in aiming at such results as these, I warn you that you will find much to discourage you. In the first place, you will have a great many pupils, some young and some not so young, whose natural artistic gifts are exceedingly limited. Then, in the case of children who have natural artistic capabilities, you will find many whose desire to accomplish results far outruns their willingness to work. Industry, severe and long-continued, is the one condition of success; but there is a vast number of pupils who are extremely unwilling to fulfil this condition. Many desire to play and play well, who are unwilling to go through the amount of labor necessary to attain the goal.

Then there are many who are careless. They force themselves or are forced by their parents to spend time enough each day at the piano to accomplish the results you and they both desire; but they practise listlessly, with their minds preoccupied with something else besides their music. Of course no results can be got in that way, either in technic or interpretation. It is not so much the amount as the quality of work that tells on the result. And this many pupils cannot or will not see. They never do anything really well, and nobody can make them do so. They will have to discipline themselves if they ever accomplish anything worth while. It is generally a long and severe struggle on the part of both teacher and pupil, to get anything out of this class of young persons. Frequently it results in failure.

There is still a worse class of pupils which I have often met: those who are insufferably vain and whose vanity is fostered by the folly of injudicious parents. I know mothers who are always anxious to have their children show off, and who are never satisfied unless the child is constantly working, no matter how superficially, at show-pieces which are entirely beyond its present capacity and attainments. These cases are perhaps the worst that teachers ever have to deal with. But between lack of musical talent, lack of mental discipline, lack of power of comprehension, lack of industry, and lack of good sense on the part of both pupils and parents, you will find a large portion of your class, wherever it may be, who will give you very little pleasure or satisfaction. And often those who are most at fault in the quality of their study are most ready to find fault with you, when tangible results in the shape of ability to show off before admiring friends and envious rivals, do not speedily appear.

All that you will have to face, if you mean to make music-teaching a profession. You will never make any money; all that you get you will get by hard work and daily drudgery, often with small thanks, sometimes with misunderstanding and abuse. Your aims will not be appreciated by the most of the community in which you live.

If they are as high as I believe them to be, you will be looked on as a "crank" by many who call themselves "practical." There will be a majority of your townsmen who will be carried away by such trash as "Tara-boom-de-ay," and "After the Ball," and will not care straw for any music which represents brains, genius, creative power, intelligence, or any quality of mind which you or I respect. In the small town in which you live, you will have very few opportunities to hear good music performed by great-artists; you will have few or perhaps no associates whose aims and tastes are similar to your own; you will have to depend on your own resources for your own maintenance and give, give, give continually, out of them for the benefit of your pupils. It will be all give out and no take in, except from your own private study of the greatest works and from your occasional visits to the nearest great city and your occasional intercourse with the best musicians you know there. You will get some encouragement out of a small percentage of your best pupils and out of a few friends who are appreciative to the extent of their knowledge and ability; but that is all. The most of your experience as a musician will be far from inspiring. If you run away from it all and try to establish yourself in a large city where your opportunities may be greater, you will find all the cities overcrowded; and besides, they have their full proportion of unmusical people. A large share of the city teaching is fully as uninspiring and unremunerative, from a musical point of view, as that in the small towns, or even in the country districts. Some of the most promising pupils I have ever had have come from the latter.

Now, if you are going to be disheartened by all this, you had better make up your mind at once, before it is too late, to quit the profession, and leave music-teaching to be done by somebody who has more pluck, faith, and energy. But I warn you that, if you have not these qualities, you will be just as badly off in any other occupation as in that of a music-teacher. "Pluck," said Charles Kingsley, "is the only thing that will wash." He was entirely right. Go at the difficulties pluckily and you will attain a fair measure of success. Do not be discouraged because your success is not at all that you could desire; complete satisfaction is not to be had in this world. Hold yourself strictly responsible for everything in your work which belongs to you; but do not wear yourself out by worrying too much over the faults of others, for which you are not responsible, and in the curing of which you can only play an subordinate part. Do your best, and then do not worry about the results. Says Carlyle: "Let a man do his work; the fruit of it is the care of another than he." And so I bid you God-speed, and for this time, good bye.

LOOKING AHEAD.

BY J. E. P. ALDOUS.

The cause of many a stumble and many a mistake with the average pupil will be found in a lack of the faculty of looking and thinking ahead. In piano playing, as well as in any other phase of life, it is essential to provide for the future. If the passage you are playing is simple, send your thoughts on to the next and be prepared for it. If one phrase or figure is ended, and you have a short rest, do not let your hand stay where it last played, neither let it go to sleep in your lap, but place it where it will be wanted next. If this lack of preparation is very marked in any one, the following exercise will help to correct the fault. Take any common jumping bass, and get the hand ready for (*not on*) the first note. Then, thinking of the second note, play the first and immediately place the hand over (*not on*) the second; then thinking of the third note, play the second and immediately place the hand over (*not on*) the third, and so forth.

Let this also be done with the right hand; and a few minutes' practice of this daily, will soon have the desired result. In making skips, where there is no spare time available for preparation, a useful exercise will be found to take the two notes between which the skip occurs and treat them in the way I have described, making the transit of the hand over the distance as rapid as possible. Instance, Czerny's first Velocity Study.

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BY EDWARD BAXTER PERRY.

How often of late years we hear this expression. Will some one who claims to know, kindly tell us what it means? For one, I confess myself, after a decade of careful, thoughtful investigation, utterly unable to find out. We hear one pianist exalted as a wonderful Beethoven player, as a safe, legitimate, trustworthy champion of the good old classical traditions; and another equally eminent artist condemned as wholly unworthy to lift for the public the veil of awe and mystery enshrouding the mystic subtleties of this grandest of tone-Titans.

The late von Bülow, for instance, was well-nigh universally conceded to be the representative Beethoven player of the age; for no better reasons, so far as I can discover, than that he was generally admitted to be a failure in the presentation of most works of the modern school, and that cold, calculating, cynical intellectuality was the predominant feature of his personality and his musical work, which made him the drest, most unideal, uninteresting pianist of his generation, in spite of his phenomenal technique, memory and mental power.

On the other hand Padewakski, with all his infinitely magnetic personality, his incomparable beauty of tone and coloring, his blended nobility and refinement of conception, is decried as a perverted of taste, a destroyer of traditions and precedents, because forsaking, he plays Beethoven too warmly, too emotionally, too安东尼。

De grace, messieurs, what does it all signify? Are we then to accept perforse as final, in spite of our better instincts, the dictum of the long since petrified Leipzig School, which holds technique of the hand and head, not only as the supreme, but as the sole element in musical art? Which relegates all emotion and its expression to the despised limbo of sickly sentimentality, and which epitomizes its highest encumbrance of an artist in the words: "He allows himself no liberties." That is to say, he plies merely the notes, with the faultless precision and soulless monotony of a machine. Is this then traditional playing of Beethoven or any other composer? Is it art at all? If there is any such thing as an authentic, authoritative musical standard concerning any given composition, upon what does or should it rest? Surely either upon the way its composer rendered it, or desired it rendered, if that can be ascertained, or upon the way it was given by its first great public interpreter. Let us examine the scanty available data concerning Beethoven's piano works from this point of view. How did Beethoven himself play his own works?

This question reminds one of the century old dispute among scholars as to the propriety of the so-called English pronunciation of Latin, an absurdity on the face of it. Fancy talking of the English pronunciation of French or German! Of course we do not know and have no means of learning exactly how the old Latins did pronounce their language in all the niceties of detail, but one thing we do know with absolute certainty, and that is that they did not Anglicize it, for the one good reason that our language did not come into existence until centuries after the Latin tongue was dead.

Similarly, as there is no one now living who can remember and tell us just how Beethoven did play any given sonata, and as unfortunately, the phonograph was not then invented, to preserve for us the incalculably precious records of his interpretations, we have no means of ascertaining just what his conceptions were, even supposing they had been twice alike, which they probably were not. But this we may be sure of, beyond a question or a doubt. He did not play them according to von Bülow. Furthermore there is no ground for believing that his performances were at all such as the conservative sticklers for classic traditions insist that our renditions of Beethoven must be to-day. We know this from a study of the life and characteristics of the man, from the internal evidence of his works, and from the reports given us by his contemporaries of his manner of playing them and their effect upon the hearer.

Beethoven was predominantly a romanticist, in the content if not always in the form of his works, a man of

pronounced, self-loyal individuality and intense subjectivity, who wrote, and consequently must have played, as he felt, and not in accordance with prescribed rules and formulas; a man who can reply without immodesty when criticised for breaking a pre-established law of harmony, "I do it," with the calm confidence in the divine right of genius to self utterance in its own chosen way, which always accompanies true greatness and has been the infallible compass of progress in all ages.

The man who was the fearless outspoken champion of absolute sincerity and profound earnestness, whose scorn of showy, pedantic formalism was as uncompromising as it was irreconcilable. His watchword was universality of content, who believed that art could and should be made to express every phase of human emotion, who could venture on the unheard of innovation of beginning a sonata with a pathetic Adagio, and introducing a chorus into the last movement of a symphony, in open defiance of all established tradition, who was repeatedly accused by the critics of his day, of being unable to write a correct fugue or sonata, and whose music was declared to be that of a madman by leading musicians even as late as the beginning of our century,—this is surely not the man whose artistic personality can be fairly represented by a purely intellectual, stilly precise, though ever so scholarly reading of his printed scores. How is that better than the bloodless plaster cast of the living, breathing chthonian of his genius? The printed symbols represent no audible sounds, and the sounds symbolize emotions. The mere sounds with the emotions left on are no more Beethoven's music than the printed notes fit never made audible.

Of his own playing, we are told that it lacked finish and precision, but never warmth and intensity; that like his nature, it was stormy, impetuous, impulsive, at times even almost brutal in its rough strength and fierce energy; that he often sacrificed tone quality and even accuracy in his complete abandonment to the torrent of his emotions, but never failed to stir to their profoundest depths the hearts of his hearers. Is this the man, this hero of musical democracy, this giant embodiment of the Tita ne forces of primitive Nature, this shaggy maned lion, with the great warm keenly sentient human heart, whose noble prototype among modern players is Rubinstein; is he the man whom originated the severely classical school, the cold, prim, static interpretations, which we are told to regard as traditional, in which the head is everything, the heart nothing, for all important, and feeling a deplorable weakness? It is impossible, incredible!

I honestly believe that if Beethoven could really visit the world and appear incognito in the concert halls of our musical centres, to give us an ideal, authoritative rendition of his great works, one-half of his audience and nine-tenths of his critics, would hold up their hands in holy horror at his untraditional and non-Beethoven-like readings, and would declare that while he was an interesting and magnetic artist, and an enjoyable player of the lighter, more emotional modern school, his renderings of the revered classics were dangerously perverting to the public taste and could not be sufficiently condemned.

(Concluded in next issue.)

A VALUABLE HINT.

EDITORIAL IN Vocalist.

One of the purposes of this column is to suggest business ideas to the singing teacher. I have had a thought in mind for a year or more which I wanted to verify before speaking of it and trying to draw a lesson from it. It is that our best musical institutions are seeking those men and women for teachers who have already established their reputations. The colleges do not care to make reputations for teachers, and do not care to engage teachers who are perfectly good, without they have become somewhat known. Now, what is the lesson? Get reputation, of course. It has commercial value. How can one do it? That is not so easy to answer. Every one can find a way to do it, and perhaps no two can achieve success in exactly the same way. But one of the things the person talked about is sure to become known. If he is well spoken of his good name grows. We laugh at and decry printer's ink, but it spreads one's good name quicker and better than does anything else. Reports of the concerts of a Theodore Thomas have made his career possible; the published music of Dudley Buck has made people, especially church musicians, love the man; the books of W. S. B. Mathews and A. B. Goodrich have given them place in high esteem. I would say to any man who wishes to hold high honors at some time (and who does not?) to develop that way which is his, whether it be as composer, author, or what-not, and use that as a means of keeping his name before the eyes of men. To be sure, the real merit must be in the man or he will never obtain repete. Self advertising, when there is little or no merit, may give name for a day, but cannot give lasting repete. Every one can gain reputation if he will use his own gifts and persist in making the most of them through a term of years.

PUBLISHER'S NOTES.

We have published a new edition of "Studies in Melody Playing," Vol. I. The volume has been greatly enlarged; the first edition had only 28 pages, while the new edition has 31; the entire set has been closely graded, and Vol. II will form a continuance of Vol. I, thus making a complete graded course of pieces. Vol. II will also be revised and enlarged shortly. The price remains the same. This set of pieces we now consider, perhaps, the best collection of easy, chaste, and attractive pieces ever published. Every one is a gem. They are selected from the best authors. Almost every author who has written easy pieces is represented in the set. The annotations are copious, the fingering is carefully done, and the phrasing is correct. The whole set forms one of the best collections of instructive pieces it is possible to put together.

* * *

One of the most useful things that THE ETUDE furnishes its subscribers is its advertisements. No progressive and "up to the times" teacher can afford to miss a thorough and thoughtful reading of the advertisements of this magazine. Try it once, and see what a large amount of practical and valuable information you will get from them.

* * *

THE ETUDE would like to present to its readers ways of conducting weekly classes in musical history, biography, and especially in musical theory, harmony, and general musical informations, such as is gotten from the best primers, etc. Please write up how you are conducting your general class work, and send it to us.

* * *

Have you a clear appreciation of how much THE ETUDE would do for your pupils? Get up a club among them, and then talk about its articles in your weekly class, or when they are with you at the lesson hour, and if what many teachers write us is true, and it doubtless is, you will find a quickened and active interest in music among your pupils that will do you good.

* * *

SEND us your programs. We will not promise to publish them, but we desire to tabulate them, and give our readers an idea of the kind of music that is being used for recitals and concerts. By comparison we can make out a list of the most used pieces, and so help you in making up your selections for another season.

* * *

Be sure to put your name upon, and also inside of the package of music that you return to us, or we cannot make your account out correctly. Please give careful attention to this, and so save much vexation, trouble, and, perhaps, hard feelings regarding your account, all through no fault of this office.

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We have just printed a new edition of "Touch and Technic," Vol. I, in which several important additions are made, a page and a half entirely new matter being added to the volume. We have printed all the new matter separately, in sheet form and, can furnish it at 10 cts. per copy, subject to the usual discount.

* * *

There has been considerable delay in the issuing of the second volume of Landon's "School of Reed Organ

Playing," but the same is now on press and will be ready about the time this issue goes out. This volume contains the same amount of material as one of the grades of "Mathews' Graded Course for the Pianoforte," and is very much on the same order, containing the best variety of material for the cabinet organ, and we believe it to be far in advance of anything on the market. This grade is intended to follow the instruction book. We shall be glad to send it on sale to any one who may desire to examine it.

* * *

"Embellishments of Music," which has been delayed on account of the difficulty of making the ancient signs, is on press and will be ready about the time this issue is in the hands of our readers, when we will send copies to all who have subscribed for it. We feel confident that this volume will meet with a great deal of favor. It is a work of unusual merit, very interestingly written and contains a great deal of information about music in general. The special offer on the book is now discontinued. But the special offer on the four new works (as in April issue), is still in force during this month.

* * *

The present is an opportune time for us to remind all teachers, and especially conservatories of music, of our blank form of diploma, or certificate. It is so worded as to be applicable to either or all branches of music or education. It is neatly engraved, and printed on parchment paper about the size of an ERUDE page.

We would suggest that a fine penman fill out the blanks when the diplomas are given. The price of a sample is 10 cents, or \$1.00 for a dozen.

TESTIMONIALS.

I have received your "Classic Gems for Four Hands," and most sincerely congratulate you on having brought together some of the most exquisite gems with which I am acquainted. Certainly this is *one* book which no progressive teacher can afford to do without.

M. E. DONOHOE.

I have received Vols. Six and Seven of the "Mathew's Graded Course of Studies for the Pianoforte," and am much pleased with them, especially the Grade Six.

I also received "Pedals of the Pianoforte," by Hans Schmitt. I have read only two or three pages (as my time has been limited), but I must say that I very seldom have a book that I can take every word of the author with such unlimited faith as I have these few pages, and I feel safe in saying that I like the whole book, and would not part with it for twice its price. I almost swear by Mason and Mathew, though I can't quite agree with *all* their ideas, but Herr Schmitt says nothing that can clash with common sense and good judgment, to my way of thinking. I hope we and our pupils may learn his teachings well.

A. HENDERSON.

I make constant use of your edition of "Mason's Touch and Technic." I have accomplished some wonderful results therewith. Pupils who invariably objected to exercises or studies of any kind, have been charmed and interested and *benefited* beyond measure by the Mason Studies.

ANNA HUGHESFURER.

I shall try to secure a few new subscribers for the ERUDE, though our town is small. I have not been more pleased with any other musical journal than I have with the ERUDE. Every page contains some valuable thought, and the journal is useful alike to the scholar, teacher, and professional musician. The music, too, is of good order, and generally, the pieces, besides being quite harmonious, are very instructive. In fact, I cannot say too much in favor of the ERUDE and its promoters.

MRS. BESSIE VON H. TING.

I have quite recently received two of your latest publications, viz., "Pedals of Pianoforte," by Hans Schmitt; "Writing Book for Music Pupils," by C. W. Landon. I find them each in their own way *invaluable*.

The work on Pedals is very exhaustive, and one that no musician should neglect to read; while for teachers and pupils it supplies a long list want.

The writing book is the best I have yet used, and through there are many others to choose from, I shall use only C. W. Landon's.

S. S. HENDRICKSON.

THE ETUDE has given me better lessons in music than I have ever received from my piano teachers. I have studied with the best and highest-priced teachers in San Francisco, and it is a sad confession to make, but it is true that the piano teachers do not teach the principles of music.

MRS. HENRY BROWN.

The Practice cards have had such a charming effect on my pupils, little as well as big, that I would not be without them; better lessons, more punctual pupils, and more interest on all sides.

JESSIE C. WHITLOCK.

Among your many excellent publications I think it would be difficult to select a finer work than "Hawards' Course in Harmony."

My studies in Harmony and Counterpoint with one of the most eminent professors in the country, added to an experience of several years in teaching Harmony, enabled me to form, as I believe, a clear judgment concerning a work of this kind. I am satisfied that this is the best work I have ever seen.

FRANK L. COLLINS.

I have received and examined the Eighth grade of the "Graded Course of Piano Studies" by Mr. W. S. B. Mathews. They contain many original and superior ideas, and are full of genuine melodic qualities.

The technical difficulties are arranged progressively. The annotations on each composition; the studies for left hand, practice inatura playing, are invaluable to teacher as well as pupil.

Pupils taught by these Studies, with the careful application of "Mason's System of Touch and Technic," should make rapid progress.

JEAN OCTAVIA YOUNG.

The sketch after Millet's "Angelus," by Wilson G. Smith, which I found in THE ERUDE, I used in the public examination of the American Conservatory Analysis class last June. It was the test for auricular analysis and one class (67 members) made a fair report. I also played it and an illustration in my lecture on "A Theory of Interpretation," delivered before the Ind. M. T. A., at La Porte, last summer. A. J. GOODRICH.

I am very much pleased with the copy of "Romantic Studies" by Wilson G. Smith. I have also received the second volume of "The Musician," by Ridley Prentiss, and am even more pleased than with the first grade.

MRS. MARY WHITZ.

I have examined Mr. Smith's "Romantic Studies," with interest and found them very attractive and brilliant. I trust they may receive the deserved recognition by the profession.

HARRY S. SCHWEITZER.

I have received and examined Mr. Wilson G. Smith's "Romantic Studies" for the piano. The melodic qualities of these studies are invaluable for forming the taste of pupils, and Mr. Smith should be thanked for arranging the technical difficulties for the middle grade pupils.

They serve as a valuable introduction to the great works of the old masters. Each study is a gem.

JEAN OCTAVIA YOUNG.

In response to your wish to give you my opinion on "The Pedals" by Hans Schmitt, I must say that I do so with great pleasure. It is well written (well translated) and must win the admiration of all eminent scholars. But clearness of exposition fits it equally well for the perusal, I should say, of the student also.

Its great usefulness lies in the fact that it calls the attention of the student to a very important part of his art and thereby opens a new field; a field that to a great extent was hitherto a "terra incognita." It is true that thereby his duties will be increased, but he will find that the result rewards him well for the time and trouble spent on the acquirement of a judicious control over the pedal. The new, but little explored field, begins with the 2d chapter and stretches to the end of the work. If the purpose of the work were no other than to fence in the indiscriminate use of the pedal, regardless of prescribed notation and harmony or dissonance, it would do a large amount of good; for the market is flooded with players believing in the plentiful mingling of all kinds of chords and discords, and compositions seeming with incorrect pedal notations. But it also teaches the most efficient and easy ways in which to beautify his executions, and explains the object of pedaling so clearly as to guide him in all cases to a correct application of the pedals, even where incorrect signs would otherwise mislead him.

It is to be regretted that the pedal arrangements on most pianos (both square and upright) even superior in every other respect, are yet so imperfect as to get out of order very soon. Some will act too heavy, others too noisy (like the soles of new boots), and yet others too damp sufficiently. On the latter kind it is impossible to produce acoustic results aimed at in Mr. Schmitt's work. I hope the sale will be rapid enough to justify Mr. Schmitt to publish soon an enlarged edition; for I doubt not but that several points have not been touched, for fear to trespass the limits set by the author.

E. VON ADLUNG.

I am much pleased with the eighth grade of "Mathews' Graded Course of Studies for the Pianoforte," which I ordered from you in advance. It is beautifully printed, carefully and helpfully fingered and annotated. The suggestion regarding the simplification of *Si oiseau j'étais* will, I am sure, be appreciated by others as highly as it by me.

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Somewhat on the tarantella style, giving practice in broken chords and in the light arm movement.
- The author's Op. 130 and Op. 131, by H. C. MacDougal's "Song in Melody Playing," Vol. II. The fingering, phrasing, and pedaling are carefully and intelligently indicated, so as to insure their educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. The convenience of securing them in single form will be appreciated.
1871. Lamotte, Georges. Op. 262. Estudiantina (Cap. Espagnol). Grade IV.....
A characteristic piece of Spanish type. The rhythm of the dance is in 16, and it is valuable for acquiring a lightness of touch. It requires no special study.
1872. Vilbas, Renaud de. Valse des Merveilleuses. Grade V.....
This piece requires musical intelligence for its proper rendering. It belongs to a higher order of composition, and will not give out its value unless there is a good teacher. It is intended for purposes, both technically and musically.
- It is a piece which affords full opportunity for the testing of modern technicalities of touch.
1873. Teur Brink, Julius. Op. 12. In the Forest. Grade IV.....
The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is delivered by the thumbs of both hands, while the melody continues to be carried by the accompaniment. It is also a good teaching piece, but will require work of an intelligent sort.
1874. Chamainade, C. Op. 24. The Dragon Flies. Grade V.....
A rapid, and vigorous contour, an energetic piece in full measure. Charming effects can be made in this piece. The left hand plays as an accompaniment to a melody, itself affording opportunities for phrasing and expression. The right hand, however, sounds a repetition of a single note, D below the treble staff. The teacher will be delighted with this number.

IX.

- PRICE
NUMBER ONLY.
1875. Goedel, L. L. Op. 18. Valse. Grade V.....
This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all this set, it requires taste and intelligence for its proper understanding.
1876. Colomer, B. M. Serenade Galante. Grade
An attractive piece for both teacher and pupil. The style is elevated, and the effects good throughout.
1877. Vilbas, Renaud de. Pompadour (Gavotte). Grade III.....
A quaint gavotte, furnishing a first-class study in staccato playing. The piece is simple and render it with a crisp staccato touch and light arm careful practice will be necessary.
1878. Thome, Francis. Minuet. Grade III.....
It is a pleasure to command such pieces as this. It is when properly taught, will do much to awaken musical taste, and a higher understanding of musical form. The content is excellent, and will be of decided interest to teacher and pupil.
1879. Delahaye, L. L. Op. 16. La Ronde du Serail. Grade III.....
This is a primitive oriental (arabesque) with occasional chords, while the clavier is given in full chords. The left hand affords an effective accompaniment, the occasional iteration of E flat, first line of the melody, etc., while the right hand adds color to by bringing this iteration into more prominence. Useful and pleasing.
1880. Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....
A rather odd theme in minor, with occasional lapses into the major. A good exercise in rapid arm-positions and in twofinger work. A useful teaching piece.
1881. Chamainade, C. Op. 25. Fillette. (Etude de Concert, No. 3.) Grade VI.....
A good concert study, requiring well-controlled arm and wrist and flexible fingers. Both hands are given in full chords. While it is a difficult technical study, it is also tuneful and capable of a musical rendering. This, with the numbers from 1870, was revised and fingered by Max Ritterhofer, a fact which enhances its value. They constitute a series of teaching pieces prepared for the press by an eminent musical authority and teacher, and command themselves to all teachers.
1882. Fillmore, T. H. Barcarolle. Grade III.....
A thoroughly good piece. The remaining accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short middle part in six sharps, the original key being A major.
1883. Reed, Chas. H. Gavotte a la Fanfastic. Grade IV.....
A study in wrist and arm playing. It contains a short but interesting trio.
1884. Rathbun, F. G. Elfin Dance. Grade III.....
A very delightful and interesting piece. Popular, but not trashy. It contains excellent practice in touch and phrasing, and can be given a distinctly educational value.
1885. Moller, Carl. Op. 1, No. 1. Menustrone. Grade III.....
Attractive and useful. Of good form and melody, and introduces bits of octave work for left hand.
1886. Moller, Carl. Op. 1, No. 2. Capriccio. Grade III.....
A good study in scale playing. The piece of limitation with which the piece begins is interesting, and throughout the entire piece excellent opportunities are given for improving practice.
1887. May, Walter H. Entre Nous. Grade III.....
A bright, effective polka caprice. It will be found needful and pleasing, while it does not sink to the level of trash.
1888. Presser, Theo. Octave Studies. Grade III.....
Octave studies which are neither too hard nor too mechanical are in demand, and this is a set of such studies as will meet the requirements of the case. They are clearly written, and easily and effectively graded. Each study is prefaced a preparatory exercise, to be repeated a number of times, and which will prepare the hand for the work to follow. A list of pieces for the teacher to choose from, and which contains works of this class. These octave studies can be used as a complement to Mason's Touch and Technique, Vol. IV.
1889. Smith, Wilson G. Op. 55, Book I. Special Exercises in Scale Playing, with particular reference to the development of the 3d, 4th, and 5th fingers of each hand.....
These exercises are designed to be used in connection with the author's "Scale Playing," Op. 55, and will be most beneficial in their nature, and for the more rapid development of the weak fingers of the hand.
- They are based upon the experience of the author, a teacher of many years' standing, who has been able to rely upon them that fulfill their mission. They will repay use.
1890. Goedel, Adam. Morning Time March. Grade II.....
A melodic piece in an easy grade, which will be hailed with pleasure by both teacher and pupil. It furnishes a good study in wrist touch as well as in finger action.
1891. Geibel, Adam. The Jolly Pioneers. Grade II.....
A jolly air after the order of Heller. Graceful and pretty.
1892. Geibel, Adam. In the Shadow. Grade II.....
This can be used early in Grade II and will serve an excellent purpose in acquiring a light arm and wrist.
1893. Geibel, Adam. Eventide Reverie. Grade II.....
Another of the same set. It is written with the well-known fluency of this writer. Useful for teaching.
1894. Geibel, Adam. Fairies' Serenade. Grade II.....
This is the last of a set of five pieces by a well-known writer. They form a very welcome addition to the list of easy teaching pieces. This last number is very graceful and gay. It affords a light arm and delicate touch produces a very pretty effect.
1895. May, Walter H. Une Petite Rhapsodie. Grade IV.....
The theme is good and quite well developed. The bass affords good practice in time-playing and brush work, and should be recommended as a good piece of teaching music.
1896. Boehm, Carl. Op. 309. The Hunter's Call. Grade IV.....
A characteristic piece by a popular writer. The horns first call the hunters together, when the chorus begins. A good study in staccato chords.
1897. Leblievre, O. Op. 33. Fidelia. Grade IV.....
A piece of Spanish character, graceful and airy in style, but not trashy. It contains well-marked accents. The bass has its rhythm of eighth and sixteenth notes is good practice.
1898. Elleneureich, A. Spinning Song. Grade II.....
An excellent, easy piece, bright and taking. The bass affords an opportunity for broken fifth and octaves, while the right plays the melody, which, later, is transferred to the left hand.
1899. Cheeswright, F. Song—One of Us Two. Grade II.....
A singable melody with a rather quaint accompaniment. It is not hard, and being of moderate compass, it will suit a middle voice.
1900. Goedeler, R. I Think of Thee. Grade III.....
A popular and well-known air in Grade III. Syncopated eighth, and arpeggios form the features of the piece. It is melodious.
1901. Godard, Benj. Op. 66, No. 6. Marcel (The Huguenot). Grade V.....
Introduced into this composition by Luther's chorale "Ein Feste Burg." The piece abounds in octave and chord work and affords a good study in full-arm touch.
1902. Carpenter, T. Leslie. A Twilight Meditation. Grade III.....
This piece will present no especial difficulty to a student well on in Grade III, and will be found to be very interesting.
- The melody is good, and the entire piece is well worked out.
- The crossing of hands is effective, and the piece is musically.
1903. Presser, Theo. School of Four-hand Playing. Grade III.....
This is the "School of Four-hand Playing," includes duets by Reinecke, Loeschenk, Baumfelder, Schubert, Lachner, and Chopin. Each number is valuable, and as four-hand playing is a most important and useful study, the author's care in teaching it can hardly be overestimated. This volume presents a series of four-hand pieces, graded, carefully edited, and highly prized, and it should be in the hands of every teacher of piano.
1904. Loeschenk, A. Op. 88, No. 3. Danse Rondeuse. Four Hands. Grade III.....
A melodic piece for two young players, giving good practice in staccato-playing. Instructive, but not difficult.
1905. Baumfelder, F. Op. 161, No. 5. Minstrels' Song. Four hands. Grade III.....
Another piece few can play.
- The melody is a taking melody which may be phrased effectively, while the second has passages of thirds which will require a little practice.
1906. Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....
A short march which will impress itself upon the young players. Simple, but strong in its character.
1907. Schubert, F. Op. 78. Minuet. Four hands. Grade III.....
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This march will find many admirers. There are excellent points, both of technical and salon character. It will command itself all who use it.
1409. Chopin, F. Op. 36. Funeral March.
Four hands. Grade III.....
The famous Chopin "Funeral March" is here brought within the reach of young pianists in a way to make it effective.
- The simple, moving theme and exquisite melody which forms the trio will delight all who study them. The above six numbers are from Grade III, School of Four-hand Playing, and can thus be obtained singly.
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Mood. Grade IV.....
A good teaching piece; the figure played by the right requires evenly developed and flexible fingers. It will also demand a light, well-controlled arm.
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Platten. Grade V.....
Work in two-finger exercise, light wrist, treble clef, have a good effect. The first section requires rapid, long continued use of full chords at the close, will test the player's endurance.
1412. McDouough, F. J. In Dreamland.
Grade IV.....
This piece is to be heartily recommended. It will develop a light, delicate touch, and can be used to teach the student to play with grace.
- It will also please, because of its gracefulness and graceful rhythm.
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A bright piece of music, tuneful and graceful. It will be an aid in the study of teaching both melody and accompanying while playing.
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A waltz that may be used for concert purposes. It will require much practice for the proper performance, and will show to advantage the skill upon it. At the same time it is musically interesting to the pupil. The left hand has an opportunity to acquire equality and smoothness.
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Caprice. Grade V.....
The valse is a good study of concert use. It is very different from the preceding, although in the same key (E flat). An enharmonic change to five sharps ushered in an interesting theme in which a cutting and touching stroke can be played. The piece should be on every teacher's list.
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A good two-page piece for younger pupils. Bright, pretty, and instructive may be mentioned as its characteristics.
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Combines finger, hand, and arm touches and will be of service for the piano teacher. The piano parts and themes are bright and the piece is of good length, neither too long nor too short.
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These village musicians indulge in rather better music than do some others we have heard of. This is a useful and pretty teaching piece for young pupils.
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Children's Dance. Grade II.....
A sprightly waltz, within the technique of young pupils. It will play up to tempo will make the eyes sparkle.
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Grade II.....
A jolly dance in two-four time in G minor. A good study, and musical as well.
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tic. Grade III.....
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X.

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A good study in light arm-and-wrist touches. Of a good swinging rhythm. Interesting and easy.
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Morning Prayer. Grade II.....
A delightful little melody with a bit of chord playing introduced in the second theme. Needs a light accompaniment in left hand.
1431. Schausell, W. Op. 9, No. 2. Cradle
Song. Grade II.....
Another excellent piece from the same set.
1432. Spindler, F. Op. 308, No. 33. In
Venice. Grade II.....
Third to be played by the right hand while the left plays a smooth accompaniment. Useful and pretty.
1433. Krug, D. Op. 343, NO. 5. The Merry
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A somewhat longer piece in the same set. Gives practice in melody playing, scales, thirds, and sixths, so that it may be called quite universal in its nature. It is particularly suited to be of interest to the pupil as well as instructive.
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Chimes. Grade II.....
This is a good study in the right hand on the damper pedal. The theme is given out in chords which are sustained while the same hand plays an embellishment. The left hand plays the bass notes, giving the pupil excellent opportunities to become versed in its proper use. The piece is one which will become popular among piano pupils.
1435. Smith, Wilson G. Op. 55; B. 2.
Special Exercises in Scale Playing.....
We received the first book of these studies some time since. The book is the beginning volume. Particular study is laid upon the development of the third, fourth, and fifth fingers, and the various exercises are so conceived as to bear directly upon the work of the teacher. The pieces are by a eminent teacher, and cannot fail to be of great value.
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An easy set of waltzes which will catch the popular taste. They are smooth, swingy, and tuneful.
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dren's Festival. Grade II.....
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Return. Grade III.....
A taking march movement, animated and yet not difficult.
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Has a stirring, rhythmic, dramatic quality. As is always the case in pieces by this composer, it is popular and decidedly pleasing. Makes a good study in octave playing in some of its passages. Six-eighth time, brilliant and charming.
1454. Gelbel, Adam. Mignon Minuet.
Grade IV.....
A good study in harmonic interest. Playing with a good touch. The composer always has something to say, and knows how to say it. The pupils will be advanced by the study of this characteristic piece, and will enjoy its study.
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Grade V.....
A delightful dance waltz by this popular writer. Will be popular with pupils of average content. Clear-cut phrases, and full of pleasing action.
1456. Streabog, L. Paul and Virginia,
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A good study in the waltz touch. The piece has been revised and edited by Chas. W. Landau. It is an excellent composition as a very first piece for beginners.
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One of Handel's most beautiful pieces; the harmonies are quite simple. The execution is not difficult, and the piece is a good exercise for the student. An introduction for more difficult contrapuntal study.
1458. Goerdeler, Richard. Enterprise
Polka. Grade II.....
This piece is a bright and attractive pastorale composition. It has been dedicated, by permission, to Mr. Jos. Pulitzer, publisher of the New York World.
1459. Josie Macdonell, June Polka.
Grade III.....
A sprightly dance, well suited for the same time a little practice in scale and arpeggio playing. The rhythm is very clear and the composition is easy to comprehend by the average player.
1460. Low, Jos. Slumber Song. Grade II.....
This is an admirable teaching composition, finely edited by Hamilton C. MacDougal, and is really a gem of its kind.
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Grade III.....
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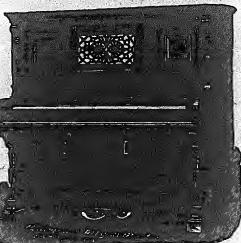
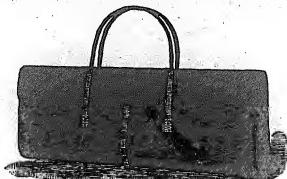
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